

CARNEGIE INSTITUTE
DEPARTMENT OF FINE ARTS
PITTSBURGH, PENNSYLVANIA

HOMER SAINT-CAUDENS
DIRECTOR

May 1, 1947

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Now at last I am getting under way in getting the situation definite for the fall show. Here is my understanding of the paintings coming from your gallery:

PAYMOND BREININ:

48 You will send THE CITY. 1000.

PAUL BURLIN:

You showed me ²¹HEADS OR TAILS No. 1 ⁷⁵⁰⁰
and No. 2. I believe No. 2 will
be my choice.

RALSTON CRAWFORD:

76 You will send AIRCRAFT PLANT, or 1000
if the new one expected has arrived,
send me a photograph and we will see
about making a change. You said you
might have something in about two weeks
at the time I saw you.

STUART DAVIS:

There was nothing available at the
time of my New York visit, but he
thought that as a result of some new
ideas he would have the canvas he
wants to send by the middle of summer.

DAVID FREDENTHAL:

¹⁵¹⁰
You will send ~~MRS~~ BROTHER. I am
enclosing a letter I have written to
Fredenthal, for you to forward. We do
not have his present address. Will you
please let us know what it is?

BERNARD KARFIOL:

He will send SYMPHONY if he has it
completed in time, or if not, APARTMENT
IN HAVANA. I much prefer the first.
I am sending the form to him.

YASUO KUNIYOSHI:

He had nothing at the time I saw him,
but he is planning to have a painting
ready for me when I visit him in
Woodstock in June.

Mrs. Halpert

-2-

May 1, 1947

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

JULIAN E. LEVI:

58 Levi spoke of my having NEW WORLD A-COMING, which was in the Whitney show. I also saw EDNA DORNE in the Corcoran. Both paintings are good. However, I would rather not repeat on other exhibitions if we can avoid it. You may have something else later. 1500

JACK LEVINE:

28 You will send THE MAGICIAN. 3500.

EDMUND LEWANDOWSKI:

You said you would send me a photograph later. I saw RED SIGNAL LIGHTS in the Corcoran and liked it very much, but as I said before, I would like to avoid repetition if I can.

JOHN MARIN:

You were to find one of his new series of oil paintings. He has stepped up his colors perceptibly. I had a cordial conversation with him at his home early in March and I have written to him but have not had a reply. I doubt if he will reply, so I must leave the matter in your hands.

GEORGE L. K. MORRIS:

74 You will send ~~STOCKBRIDGE~~ COUNTRY CHURCH unless you have other ideas later and can send me a photograph. 850.

GEORGIA O'KEEFFE:

I must leave the selection of her printing entirely in your hands. I understand she and Marin are going to keep the Stieglitz gallery, but that you are to handle the pictures for exhibitions.

CHARLES SHEELER:

72 We are taking BALLARDVALE, through Andover, unless Sheeler has something he prefers by the middle of summer.

MITCHELL SIPORIN:

15 He is sending I'LL BE HOME SOON which I saw in his studio. 900

KARL ZERBE:

106 You will send TIMEPIECE. 650

I am also adding to the list BEN SHAHN, for THE SINGER. 70 900.

146 I would like to have RADIO REPAIRS by JACOB LAWRENCE, as another addition. How about his address, too? I am enclosing a letter for you to send on to him. 300

Mrs. Halpert

-3-

May 1, 1947

Here are the forms for

✓ Breinin
✓ Burlin
✓ Crawford
✓ Fredenthal
✓ Levine
Marin
✓ Morris
O'Keeffe
✓ Zerbe
✓ Shahn
✓ Lawrence

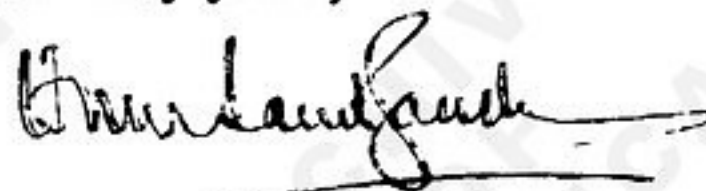
I have sent the forms for *Karfiol*, Sheeler and Siporin to the artists.

I am not sending forms yet for the following, who have nothing definite:

Davis
Kuniyoshi
Levi
Lewandowski

How's that?

Sincerely yours,


Director

SG D

Enc. copy letter to Fredenthal
copy letter to Lawrence
11 forms
stickers
envelope

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Communications
Communications

May 1, 1947

Mrs. Hazel B. King, Curator
Peter Dudley Allen Memorial Art Museum
Oberlin College
Oberlin, Ohio

Dear Mrs. King:

Mr. Rich of the Art Institute of Chicago wrote several days ago asking for the Karl Zerbe painting entitled "The Trout" for a special exhibition arranged by the Society for Contemporary American Art. This painting was the choice of Mr. and Mrs. William W. Eisendrath, Jr.,

Your exhibition closes on May 11th and I wonder whether it would be possible to ship the picture immediately to Chicago, with all charges collect. I shall be grateful to you for prompt attention as it is important to have the painting by the 15th.

I hope your exhibition is a great success.
My best regards.

Sincerely yours

EGH1a

ROBERT H. TANNAHILL
103 MORAN ROAD
GROSSE POINTE FARMS 30, MICHIGAN

May 1, 1947.

Dear Mrs. Halpert,

I was very sorry to wire you on
Thursday that I was not buying a
Marin - for the time being at least. A
talk with my architect convinced me
that if I start building the new house
this fall, I must conserve all my
pennies and then come. If building is
postponed another year I shall probably
feel the need of comfort, which may
take the form of a painting by Marin.
In which case you will hear from me
immediately.

It was very pleasant seeing you

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

1931 Speed, Lake Champlain

3000

1944 all

boat in

4500

Boat Lanchester
Lanchester

Regards.

With many thanks and regards

Wesley?

in last year last week, and I thought
enjoyed my visit to the American Place.
Perhaps I shall be in the big city
again before long - I am going to
Lanchester for a wedding in June. What
are chances then to succeed or to

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in New York last-week and I thoroughly enjoyed my visit to the American Places.

Perhaps I shall be in the big city
again before long - I am going to
Rochester for a wedding in June. What
more natural than to proceed on to
New York?

With many thanks and kindest
regards.
Sincerely

Sincerely,
Robert Tannahill

1944 July

112
1431
H. H. H.
J. H. H.
J. H. H.

ARTISTS LEAGUE OF AMERICA

77 FIFTH AVENUE

NEW YORK 3, N. Y.

GRamercy 3-5940

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CHARLES KELLER

JOSEPH LEBOLT

MORRIS NEUWIRTH

AD REINHARDT

WILLIAM SANDERS

JOSEPH SOLMAN

May 2, 1947

Downtown
32 East 51st St.
New York City

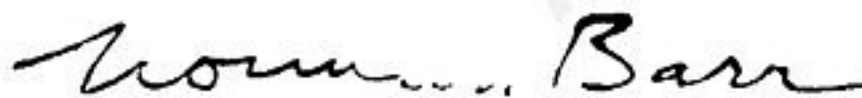
Gentlemen:

We are interested in finding a gallery for the exhibition of our members' work some time this summer.

Would you please let us know if your gallery would be available, and what arrangements would be necessary.

We would appreciate an early reply.

Yours truly,



Norman Barr
Exec. Sec'y

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Philadelphia • New York • Chicago
Detroit • Boston • San Francisco
Hollywood • Honolulu • London

N·W·AYER & SON INC.

West Washington Square, Philadelphia 6

Downtown Galleries
43 East 51st Street
New York City, N.Y.

Attention: Mr. Allen

Dear Mr. Allen:

I understand that it is possible to commission the work of Raymond Breinin and David Fredenthal through your Gallery.

As you have most probably seen in publications such as Time, Fortune, etc., our client, Container Corporation of America, have been running a campaign using a painting by a native of each state. Mr. Coiner, the Art Director here, saw the Exchange Show in Boston and liked the work of the above mentioned artists very much, and found out that, if we are correct, they are natives of Illinois and Michigan, respectively.

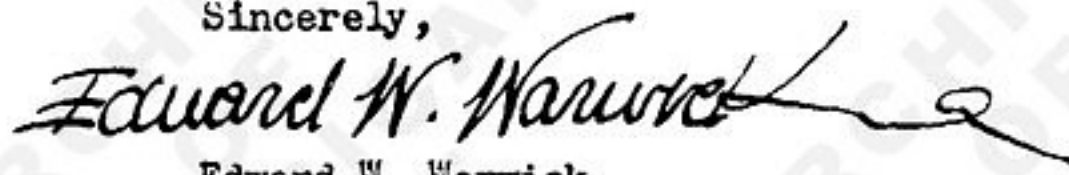
If convenient, with both the artists and you, we would like to ask them to submit sketches on their states. The price is \$50.00 for the sketch and, if selected to be used, \$500.00 will be the total price paid for the finished painting and the sketch. It should be painted in a vertical position and a proportion of approximately 8½" x 11". It should be comprehensive enough so as to be understandable.

It might be a smart plan to look at a few examples done in the past which may be found in recent issues of Time, Business Week, and Fortune to see the flavor of the campaign. There has been a great variety in the type of paintings and, of course, we want the artist's personal interpretation.

If this would be satisfactory to you, let me know and you can go ahead as soon as possible.

Thank you very much, and I certainly hope this will work out as we admire both painters' work a great deal.

Sincerely,



Edward W. Warwick
Art Buyer

May 2, 1947

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May 3, 1947

Mr. Edward L. Warwick
R. W. Ayer & Son, Inc.
West Washington Square
Philadelphia 6, Pa.

Dear Mr. Warwick:

Thank you for your letter
of May 2nd.

Avia Prelenikhal happened
into the gallery this morning and I spoke
to him about doing a sketch for the "Con-
tainer Corporation series. He is going
to Michigan to execute another commission
in June. If it is agreeable to you he
would like to do this sketch later in the
summer after he has refreshed his memory
of his native state. This means he would
deliver the sketch about the first of Sep-
tember.

Just for the record, Raymond
Preinin went to Chicago at a very early age
and has resided there all his life. But
he is not a native of Illinois. Before
contacting him about doing a sketch I wanted
to check with you to save later embarrass-
ment. Could you let me know?

Sincerely yours,

Charles Alan

May 3, 1947

Mrs. Peter Van Bark
Vanbark Studios
12416 Ventura Boulevard
Studio City, Calif.

Dear Virgie:

Would you please ship the
following Folk Art items back to us as
soon as possible?

493 - The Good Intent (oil)
381 - Columbia (feathervane)

Please send these by ex-
press, not freight.

Thanks.

Sincerely yours,

Charles Allen

May 5, 1947

Mr. Edward Warwick
J. A. Ayer & Son
West Washington Square
Philadelphia 6, Pa.

Dear Mr. Warwick:

When Mr. Singer was in the gallery we spoke with Mr. Singer about the possibility of Earl Ferbe doing a painting for the Dupont series. I suggested that Ferbe submit the titles of three or four pieces of music that would interest him. Before submitting such a list Ferbe would like to know which music has already been illustrated in this series so that he will not suggest duplications. I would appreciate it if you would send me such a list as soon as possible, and I will forward it to Ferbe. Then he will send his suggestions promptly.

Thanking you for your cooperation, I remain

Sincerely yours,

Charles Allen

Mr. Edward Warwick

May 2, 1947

Philadelphia · New York · Chicago
Detroit · Boston · San Francisco
Hollywood · Honolulu · London

N·W·AYER & SON^{INC.}

West Washington Square, Philadelphia 6

Mr. Charles Alan
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mr. Alan:

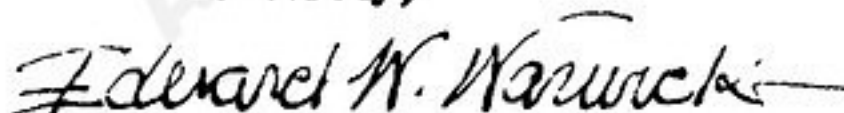
Thank you very much for your prompt reply.

I am very glad that you mentioned the fact that Raymond Breinin was not born in Illinois for it might have caused a great deal of embarrassment. It is too bad for, of course, this makes it impossible to use him.

However, we would like David Fredenthal to carry through on the schedule you mentioned. On about August 1, it might be wise if I sent either you or Mr. Fredenthal a more detailed letter including some proofs and facts that might help.

Thank you again and if there is any question do not hesitate to write.

Sincerely,



Edward W. Warwick
Art Buyer

May 5, 1947

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THE AMERICAN FEDERATION OF ARTS

National Headquarters. Barr Building, Washington 6. D. C.

FOUNDED



IN 1909

May 5th, 1947

Mrs. Edith Halpert, Director
Downtown Galleries
32 East 51st Street
New York, New York

Dear Edith:

Knowing how busy you are, I am only writing this follow-up, on our request of April 18th, for the loan of a number of paintings selected by Mr. Duncan Phillips for a representative traveling group from the Corcoran Biennial, because there is now so very little time before the Corcoran show is to be dispersed.

You will recall, I am sure, the genuine interest in previous traveling selections for Corcoran Biennials, and this, being the first major exhibition to be assembled under the direction of Mr. Hermann W. Williams, Jr., the new director, has attracted even greater attention than usual. Therefore, in response to the many requests received by both Mr. Williams' and our own office, we should like to make a truly representative selection available to other cities.

We realize how great a request we are making, but, as you know, it is impossible to assemble top-flight contemporary material without the generous cooperation of key galleries. Therefore, on behalf of Mrs. Force, chairman, and the other members of our National Exhibition Committee, may I convey our sincere appreciation for your favorable consideration of the loan of the work listed on the enclosed request.

The Federation and I, personally, will be doubly indebted to you and the artists you represent for a favorable reply, if possible, at your early convenience.

Cordially yours,

A handwritten signature in dark ink, appearing to read "Tom Parker", written over the typed name "Director".

Director

TCP/gea
Enclosures

THE TOLEDO MUSEUM OF ART
FOUNDED BY EDWARD DRUMMOND LIBBEY

W.M.A. GOSLINE, JR., PRESIDENT

BLAKE-MORE GODWIN, DIRECTOR

MONROE STREET AT SCOTTWOOD AVENUE

TOLEDO 2, OHIO

May 5, 1947

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York, N. Y.

Dear Mrs. Halpert:

Mr. Godwin has written and asked me to send you blanks on the paintings which he selected in your gallery for our summer exhibition. We had sent them on the Burlin, the Morris, Sheeler and Spencer, and I enclose the others. If you have photographs of the paintings which he selected we should be glad to have them, but Mr. Godwin asked me to tell you that if you do not have them, do not go to any trouble to get them. I believe we have photographs of the first four.

He will have someone pick up the paintings before May 11.

Yours sincerely,

Helen B. Mason

May 6, 1947

Mr. Thomas C. Parker, Director
The American Federation of Arts
Barr Building
Washington 6, D. C.

Dear Tom:

The reason I did not answer sooner is that I was actually embarrassed.

First, two of the pictures do not belong to us and were loans from the following people to the Corcoran Gallery.

Yasuo Kuniyoshi "Edna Within the Ruins"
Mr. Otto Spaeth
1158 Fifth Avenue
New York, N. Y.

Julian Levi "Edna Dorne"
Mr. A. Dorne
312 East 57 Street
New York, N. Y.

These people will have to be contacted directly as we have no control over the pictures.

"Apteka" by Jack Levine is under consideration for a museum purchase: Ben Shahn is having a one man show at the Museum of Modern Art in September and all his paintings will be held for that occasion: "Incantation" by Sheeler had been promised to Town for their summer show and "Prophetic Vision" by Breinin is needed here for reproduction in conjunction with a movie. Thus this leaves only the Karfiol and Reuben Tam which you may have for your exhibition. The Zerbe has also been promised for exhibition.

I hope you can understand our position in this matter as I hate to be listed as a heel by you, Mrs. Force and the American Federation of Arts. Unfortunately the artists produce so little and the exhibition demands are so great that the twain can never meet. My best regards.

Sincerely yours

EGHla

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May 6, 1947

Mr. Edward L. Warwick
F. L. Ayer & Son, Inc.
West Washington Square
Philadelphia 6, Pa.

Dear Mr. Warwick:

This seems to be growing into quite a correspondence! I received your letter concerning Raymond Breinin this morning. And, of course, we fully understand your point.

I was wondering whether you had ever considered Mitchell Siporin in connection with Illinois for the Container series. He was not born in that state, but moved there at the age of six months. He has always been considered a "Chicago artist". In fact, at the moment a painting of his is now hanging in the Art Institute in an exhibition of Chicago Artists. Since his discharge from the Army his work has created considerable interest. He has had two Guggenheim Fellowships, has won two important prizes, and his paintings have been purchased by three additional museums. I think he'd do a swell job for you.

Sincerely yours,

Charles Alan

THE JEWISH THEOLOGICAL SEMINARY OF AMERICA
NORTHEAST CORNER, BROADWAY AND 122ND STREET
NEW YORK 27, N. Y.

OFFICE OF THE PRESIDENT

Re 9 8000

May 6, 1947

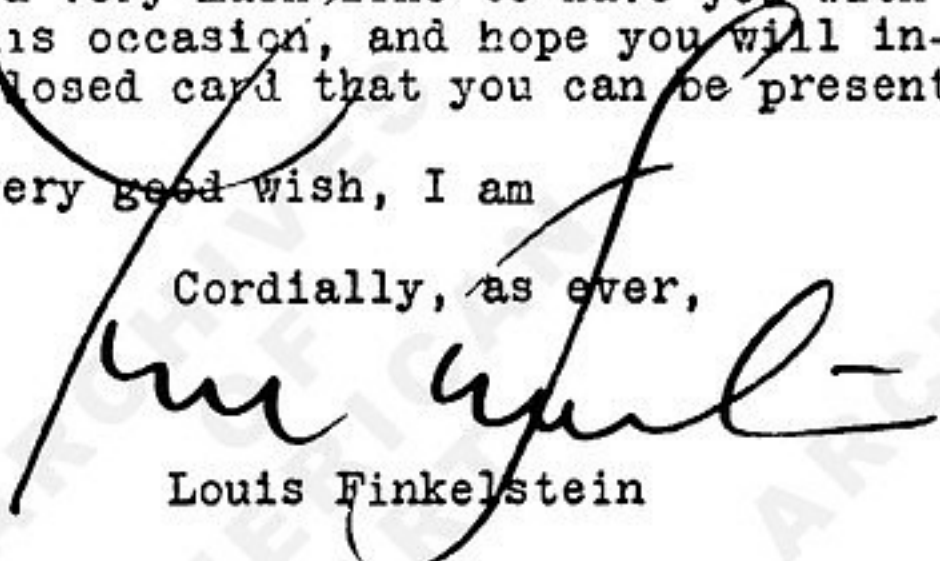
Dear Mrs. Halpert:

As one of the events commemorating the opening of The Jewish Museum, there will be a dinner at the Waldorf Astoria on Tuesday evening, May 20th, at 7 o'clock. Mrs. Felix M. Warburg, donor of the Museum building, and Doctor A. S. W. Rosenbach, an original founder of the Museum collections, will be our guests of honor.

We would very much like to have you with us on the dais on this occasion, and hope you will indicate on the enclosed card that you can be present.

With every good wish, I am

Cordially, as ever,


Louis Finkelstein

Mrs. Edith G. Halpert
32 E. 51st Street
New York City

fs
enc.

OBERLIN COLLEGE
OBERLIN, OHIO
THE DUDLEY PETER ALLEN MEMORIAL ART MUSEUM

CLARENCE WARD, Director

MRS. HAZEL B. KING, Curator

MISS ELLEN JOHNSON, Librarian

May 6, 1947

Miss Edith Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

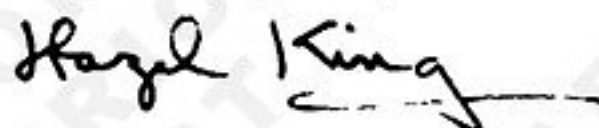
Dear Miss Halpert:

Because of the many events connected with the Inauguration it has not been possible to arrange a meeting of the Purchase Committee. Now that things have calmed down some a definite meeting has been arranged for Friday the 9th. The various members of the committee have been in often to see the show and I have noticed a serious interest in the Karl Zerbe painting. Of course I cannot say definitely that it will be purchased but I assume that we would have the first opportunity for its purchase as that was the understanding on which I assembled the exhibition.

Without any doubt this exhibition has created more interest among a broader and larger group of people, both town and gown, than any exhibition we have had so far. It is an immense encouragement to me and I have a real hope that one or more of the paintings will remain here.

With sincerest thanks for all your cooperation I am

Very truly yours,



Mrs. Hazel B. King, Curator

HBK:lsr

Brugger <sup>FINE
ARTS</sup> Forwarding Service

2232 West Washington Boulevard

Los Angeles 7, Calif.

Parkway 2121

NEW ADDRESS 1128 S WESTERN AVE ZONE 6

DELWIN A. BRUGGER
DIRECTOR

May 7-47-
Edith Gregor Halpert - Director
The Downtown Gallery - N. Y. C.

Enclosed find memorandum copy of freight bill covering shipments of Jan 27th last from Tanager Studios. This is an original, and is all the freight bill we have, as is usual when we issue a check directly to the driver who picks up a consignment.

We are, of course, disturbed at learning of a damage to an item we have packed, and would be glad to learn the extent of the damage and why it occurred.

The packing was done in our usual careful manner, in the cases originally made for forwarding the pictures out here. If there is anything further we can do to help in this matter, please call on us.

Sincerely yours
Delwin A. Brugger

NEW ADDRESS 1128 S WESTERN AVE ZONE 6

May 7, 1947

bring author to
State Dept file

Mr. Edward A. Jewell
New York Times
229 West 43 Street
New York, N. Y.

Dear Mr. Jewell:

It is strange that no one has called public attention to a bit of irony that would have made the Journal American magazine section full color were the situation reversed. I am referring to an article which appeared in the March 15th issue of the Art Digest under the heading "Enriched by Mr. Hearst". Of the eight contemporary American paintings purchased for the Los Angeles Museum with funds provided by the William Randolph Hearst Foundation, the following were included: Gutzon, Marin, Hartley, Evergood and Weber - five of the artists who shocked Mr. Hearst's sensibilities and patriotism so rudely in the collection made by Leroy Davidson of the State Department, that the same Mr. Hearst inaugurated a vicious campaign which resulted in the elimination of our entire cultural program.

How can Mr. Hearst both attack and support modern American art? Is he trying to equalize his investments, or is he getting religion? Or is it - and obviously so - that advanced American art is a must for all American museums and collectors. We know that museums throughout the country, collectors, industrial organizations and advertisers have long recognized this fact and have been acquiring paintings by practically all the artists listed in the State Department collection. Congratulations, Los Angeles!

Sincerely yours

excerpt used in NY Times (Jewell) May 11
+ Art Digest May 15

ST. LOUIS POST-DISPATCH

SUNDAY PICTURES

May 7, 1947

Mrs. Edith Halpert
Downtown Galleries
New York

Dear Mrs. Halpert:

We have been informed that Downtown Galleries is the agent for Yasuo Kuniyoshi, who painted the picture "Circus Girl Resting" in the State Department collection. We are interested in the possibilities of reproducing the painting in color in rotogravure, but understand it now is on exhibit in Prague.

Have you by any chance a color photograph of "Circus Girl Resting" which you could let us see, and, if suitable, reproduce?

We will appreciate any assistance you can give us.

Very truly yours

Julius Rosenberg

Editor, Sunday PICTURES

May 8, 1947

Mr. Norman Barr, Executive Secretary
Artists League of America
77 Fifth Avenue
New York 3, N. Y.

Dear Mr. Barr:

While we should be glad to cooperate with you
we have exhibitions scheduled for the entire
summer and are not in a position to make any
changes in our program.

Sincerely yours

EGH1a

May 8, 1947

Mr. William J. Hughes, Jr.,
Shoreham Building
Washington, D. C.

Dear Mr. Hughes:

No doubt you recall our transaction of the
Harnett paintings.

Mr. Frankenstein is assembling material on Harnett with the idea of publishing a book on this artist sometime in the next two years. We have been working with him, furnishing whatever material we have available, to help him in this work.

It occurred to me in going through some of our papers that you may have among your father's effects, letters from Harnett which may throw additional light on his life and ideas about painting. If you have, would you lend this material to us, or rather to the author? It would be greatly appreciated by everyone concerned.

Also, for our records, we should like to have a list of the paintings you and your sister still own by this artist. If it is possible to have these photographed by Woltz or some one familiar with paintings, we shall be glad to pay for this service. I believe the charge is approximately \$3.00 for the negative and the print.

Whatever information you can supply will be most valuable in this work. Many thanks.

Sincerely yours

EGHla

Philadelphia New York Chicago
Detroit Boston San Francisco
Hollywood Honolulu London

N·W·AYER & SON INC.

West Washington Square, Philadelphia 6

Mr. Charles Alan
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mr. Alan:

I want to thank you for the interest that you have shown in the Container campaign.

Both Mr. Coiner and myself feel that although we know Mitchell Siporin's work, we would like to be refreshed on it and if you have reproductions of his paintings around, I feel that it would be fairer to him and to you if we took a look at them before we commission him to do a sketch.

I do not know if you ever furnished Peter Lauck with names of any other artists that might be useable on the campaign. If you did, they have gotten lost. If you have any other men in mind who might work out, I would appreciate it very much if you could send me their names and the State in which they were born.

Thank you again for your interest.

Sincerely,

Edward W. Warwick

Edward W. Warwick
Art Buyer

May 8, 1947

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May 8, 1947

Miss Emily Genauer
New York World-Telegram
125 Barclay Street
New York, N. Y.

Dear Miss Genauer:

Mr. Hirshhorn finally decided that he did not want to spend more than \$100. toward the color-plate. I'm sorry that I could not do better for you, but I did not want to high pressure him (to which I believe you agree).

I am attaching a color reproduction of Paul Burlin's painting, WITNESS THE CHATISS. Since you seemed to like his new painting that was in our Spring show of this year, I thought you might be interested in this one as the plates are available. This was shown in his one-man exhibition here in the Spring of 1946; at University of Iowa, Summer, 1946; Wichita Art Museum, December, 1946; University of Nebraska, February, 1947. The color-plates are better than the reproduction as this batch was very badly inked, the yellows and reds being too light.

Sincerely yours,

Charles Alan

St Boltoph Club

May 8, 1947

Mr. Dwight Shepler
Exhibition Committee
116 Commonwealth Avenue
Boston 16, Mass.

Dear Mr. Shepler:

This is in reply to your
postcard of May 7th, concerning the re-
jection of DAWN No. 2 by Arthur G. Dove
from the Watercolor Exhibition.

Would you please hold this
painting and ship it along with the other
paintings borrowed from artists repre-
sented by this gallery at the close of
the exhibition? All these paintings should,
of course, be returned to the address
above.

Very truly yours,

Charles Alan
Associate Director

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May 8, 1947

Mr. Frederick B. Robinson, Director
The Springfield Museum of Fine Arts
49 Chestnut Street
Springfield, Massachusetts

Dear Mr. Robinson:

Do you remember me? I often wonder. This is apropos of your recent announcement of your Spring Purchase exhibition

For several years I have noticed that none of the Downtown Gallery artists are ever invited to your shows and I am now registering a complaint. I do want to express my curiosity.

My best regards.

Sincerely yours

EGH1a

May 8, 1947

Mr. Robert H. Tannahill
103 Moran Road
Grosse Pointe Farms 30, Michigan

Dear Mr. Tannahill:

I too am sorry that you decided against making the Marin acquisitions, but I hope that your decision was momentary.

The oil and watercolor which you had selected are so superb in quality and superior to other pictures available, now that the collection has been depleted, that I hate to see you give up both of them. Why not switch to the watercolor? I saw this again yesterday and I am thoroughly convinced that it is one of the great pictures in history and at the special price of \$3000. It is really a pity to forego the rare opportunity. Why not decide on that now and pay for it in three installments of \$1000 a piece. This should not affect your building program too much. Marin does not need the money at this time, and you will have 1947-48-49 to make up for your indulgence.

Do think it over and add another high spot to your collection. I look forward to hearing from you. Meanwhile, I want to tell you how much I enjoyed your visit.

My best regards.

Sincerely yours

EGH1a

May 8, 1947

Mrs. Benjamin T. Tapper
1085 Kenyon Avenue
Plainfield, New Jersey

Dear Hazel:

For two days I have tried unsuccessfully to reach you by telephone.

I wanted to let you know that Edith and I will be delighted to come to Plainfield next Sunday. The plan, at the moment, if it is satisfactory to you, is that we will drive along with the Lowenthals, leaving here at 12:30 P. M. If this is not all right with you, please let us know.

It is swell of you to ask us, and I only hope that the weather, which finally seems to have changed, continues to be good over the weekend.

Sincerely yours,

Charles Alan

May 9, 1947

Dear Mr. David:

A book on the life and work of William Harnett is now in preparation and I am very eager to cooperate with the author who is assembling the necessary material.

Do you recall taking me to the home of Snow's daughter from whom we purchased a picture by Harnett? She was an elderly lady who knew Harnett personally, and gave me some interesting data. I do not recall her name and of course do not have her address. Furthermore, I would not attempt to contact her without your permission. Can you give me this information, so that the author may call on her and get some additional anecdotes and general information about the artist. Have you any other sources for similar information? This is to be a definitive book to be used as a permanent historical record and we are eager to include all the pertinent facts relating to Harnett.

And, if you have come across any pictures including those which may not be for sale. Would it be possible to obtain photographs at our expense in order to make the book complete. I shall see to it that you are credited in this publication.

May I hear from you soon. My best regards.

Sincerely yours

EGHla

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May 9, 1947

Mr. Herman B. Kohn, Director
A. C. A. Gallery
61 West 57 Street
New York, N. Y.

Dear Mr. Kohn:

In order to clarify an embarrassing situation, I thought it best to write to you directly and frankly.

I am referring to invitations addressed to artists associated with this gallery to participate in various exhibitions held at the A. C. A. Gallery for various causes. There have been five such exhibitions in rapid succession and in each instance one or more of our artists have been asked to contribute.

I know that the artists are in complete sympathy with the causes and are very eager to help. I too would be glad to help, but I feel that the requests for pictures are entirely unfair and can be considered from a practical point of view as an imposition on one group of people. First of all, artists like Levine, Lawrence, Chahn and Fiorin produce very little work and are not in a position -- like some of the other artists -- to pick from a large stock of pictures which may not be saleable. Each of their contributions represent a major item.

Sincerely I am very much opposed to the practice of picture contributions in any form and for any cause. I have expressed myself to this effect for a period of fifteen years in my other columns and artists have agreed with me. A doctor, no manufacturer, no physician, no cabinet maker is ever asked to contribute his professional services in the way of his own stock. A doctor does not perform an operation for a cause; a teacher does not contribute an unpublished composition; a writer does not contribute a manuscript; a manufacturer does not contribute his product. Why should a painter contribute pictures? Why should an artist be constantly victimized?

I think that one of the important contributions equity can make is to ask people to contribute that at no time would a picture be given. If an artist is interested in a cause, he could contribute like any other professional or worker by writing out a check amounting to the largest sum he can afford. The same is true of the dealer.

Mr. Herman Baron - 2

I can frankly state that I have continuously discouraged our men from sending to these shows and was quite angry with Jack Levine for sending his most recent painting to your current exhibition. We have many clients waiting for a new Levine and it places us in a very embarrassing position -- aside from all principles involved -- to learn that a new picture is available elsewhere after we assure everyone that there are none for sale.

I hope you understand my position in the matter and the fact that I am assuming all responsibility in discouraging our artists from sending pictures instead of checks.

My very best regards.

Sincerely yours

EGHla

Copy to Levine and Laurence

ALTERNATES FOR SHAW EXHIBITION

- J.T.S.

May 9, 1947

SECTION A

Sunday, W.P.A., 1939
Tempera, 24 x 32 3/4"
Collection S.J. Perelman, New York

I left these out because we already have
a good number from the 1939 period.

Spring on Morton Street, 1939
Tempera,
The Downtown Gallery(?)

X Contemporary American Sculpture, 1939 or 1940
Tempera, 21 1/2 x 30 1/2"
The Downtown Gallery, New York

Photographer's Window, 1940
Tempera, 22 1/2 x 31"
The Downtown Gallery, New York

India, 1944
Tempera, 20 x 36"
Collection Mr. and Mrs. Roy R. Neuberger, New York

The Clinic, 1944
Tempera, 10 1/2 x 21 1/2"
Collection?

My Friend The Photographer, 1945
Tempera, 22 x 30"
Collection Mr. and Mrs. Harry Glass

X Renaissance, 1946
Tempera, 22 x 30"
U.S. Dept. of State

X Hunger, 1946
Tempera,
U.S. Dept. of State

I hope we can include this as one of the top recent
pictures

SECTION B

Three Doors, 1933
Tempera, 12 1/2 x 23
Collection Mr. Charles Alan, New York

have never seen, but looks interesting
in photo

Puddles' Sunday, 1936
Tempera, 10 x 21 1/2"
Collection Mr. A. Tackett, New York

Greek, Greek American, American Negro, 1939
Tempera,
The artist?

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ALTERNATES FOR SAME EXISTENCE

J.T.S.

May 9, 1947

SECTION: E (cont.)

Three Men, 1940
Tempera, 21½ x 30½
Collection

can't seem to place this pic.

The Hands, 1943
Tempora,
Collection

original of poster, without
printing

Sunla, Morning, 1943
Tempera, 16 x 24"
Collection? DE

The Boy, 1914
Tempera, 28 x 20"
Collection?

Remember The Wrapper, 1945

Tempera, 20 x 20"
The Downtown Gallery, New York:

Ohio Skyline, 1945
 Tempora, 10 x 25 3/4"
 Mr. and Mrs. M. Walter

Swimming Pool, 1945
Tempera, 22 x 30"
Collection Louis Stern, New York

The World's Greatest Comics, 1946
Tempera, 35 x 40"
 Collection with Gregor Halpert

Sentimental Landscape, 1966
Tempera, 26 x 39"
The Downtown Gallery, New York

Brother, 1946
Tempera, 35" x 26"
The Downtown Gallery, New York (last seen)

Morning, 1946
Tempera,
Collection The Phillips Memorial Gallery, Washington, D.C.

Southern City
The Church is The Union : all
Man And Boy

all 3 for Fortune Magazine

The Singer, 1947
Tempera, 29 x 30"
The Downtown Gallery, New York

May 9, 1947

Mrs. M. M. Girard
Executive Secretary
American Institute of Decorators
41 East 57 Street
New York 22, N. Y.

Dear Mrs. Girard:

I am very grateful to you for your invitation to be present at the panel discussion in Boston on May 19th.

Unfortunately we are opening a very important exhibition at this gallery on that date and it would be very impossible for me to attend the panel.

Sincerely yours

EGH:la

May 9, 1947

Mr. Homer Saint Gaudens, Director
Carnegie Institute
Pittsburgh, Pennsylvania

Dear Mr. Saint Gaudens:

I am enclosing the blanks for the pictures you have definitely decided upon. The others will follow as soon as we can send you photographs and you make your final choice.

I note that you did not include the following in your list:

Louis Guglielmi
Wesley Lea
Reuben Tam

Obsolete Structure
The Cave
Monhegan Afternoon

Naturally I am much more eager to see the younger men, who incidentally go over particularly well with the press, than the older established artists who are not as dependable on public approval. I wish you would reconsider. Do let me know your decision in the near future.

My best regards.

Sincerely yours

EGHla

May 9, 1947

Mr. Albert Christ-Janer, Director
Museum of Cranbrook Academy of Art
Bloomfield Hills, Michigan

Dear Albert:

I delayed answering in the hope of sending you the document you requested. Marin is still hesitating because McKinley Helm has been working on a series of articles which he told Marin he planned to incorporate into a book. The Marin situation is so involved and I am so tired of working with nebulous ideas, that I am just about ready to throw up the sponge. However, Marin and his son are coming in tomorrow for a final discussion about the document. They had both agreed to the plan, enthusiastically at first, and now the old boy is hesitating. He seems pretty much lost without Steiglitz and cannot make up his mind about anything at anytime.

In addition to this existing difficulty, there will be no one at An American Place after the first of June, although I can arrange for access. I shall be away on my vacation during July and August. Thus life is becoming very involved.

If we get his signature tomorrow afternoon and you can arrange to shift your visit to the beginning of June, the book can start rolling. I am sorry to be such a wash-out, but the situation has to be seen to be appreciated.

Sincerely yours

EGHla

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May 9, 1947

Mr. W. S. Painter
Auditor of Passenger Traffic
The Pennsylvania Railroad
Accounting Department
Philadelphia 4, Pennsylvania

Dear Mr. Painter:

If you will refer to my letter sent April 19th by registered mail, you will find that your subsequent letter was superfluous. I am referring to your file number 33-7-924.

Sincerely yours

EGHla

May 9, 1947

Dear Edith and Ben:

Enclosed is a tentative list of 49 paintings for the show. I think 50 easel pictures will be about right for the space we have, considering that a few posters, photographs, lithographs, the Haggadah illustrations and perhaps one or two very early paintings (That early portrait of a child?) - will be added.

I'm also enclosing a list of alternates divided into two parts A. those which tempt me very much and B. those which seem less interesting, to me anyway. (I thought of labeling the section section O.M.D.B. for "over my dead body," but of course this isn't true; they're all tempting.

Could you both go over the tentative list of 49 pictures and let me know in all frankness how it strikes you? Could you put a question mark in the margin against ones you don't think should be in? Could you add on the last sheet the names of any you feel I've left out unjustly?

On Edith's copy of the list I've marked a red x against missing information I need. Some of this I can get from owners, but I'd rather ~~send~~ them registrar's forms already filled out as much as possible. Please both check dates.

Finally, could you send the lists back as soon as possible? I feel we should ask the owners right away, before some of them get away. I'll send all the letters from the Museum, of course. If there are any collectors you (Edith) know are leaving very soon, please mark them "restless" or "double priority" or something, and I'll get after them by 'phone or wire.

What about the Riker's Island sketches? I seem to remember that Ben told me they were lost? Should we include any of the St. Louis sketches on the Four Freedoms? Jamaica sketches?

Many, many thanks to you. Sorry to be in such a sweat, but have been jammed with other stuff.

Best,



J.T. Soby
29 Mountain Spring Rd.
Farmington, Conn.

McAlister

JAMES THRALL SOBY
29 MOUNTAIN SPRING ROAD
FARMINGTON, CONNECTICUT

Sued Hall

May 9, 1947

Mrs. Edith G. Halpert,
The Downtown Gallery,
32 East 51st Street,
New York 22, N.Y.

Dear Edith:

Could you order me the following Shahn photos:

✓ Self Portrait Among the Churchgoers, 1939

Pretty Girl Milking The Cow, 1940

✓ The Red Stairway, 1944 Colton 4654 - 3

✓ Four Piece Orchestra, 1944 Colton 4639 - 2

✓ Reconstruction, 1945 Colton 5271 - 1

✓ Pacific Landscape, 1945 Colton 5075 - 1

✓ Carnival, 1946 Colton 5483 -1

✓ Spring, 1947 Baker DG 216

Many thanks.

Sincerely,

James

May 9, 1947

Mr. Frederick F. Robinson, Director
The Springfield Museum of Fine Arts
49 Chestnut Street
Springfield, Massachusetts

Dear Mr. Robinson:

Do you remember me? I often wonder. This is apropos of your recent announcement of your Spring Purchase Exhibition.

For several years I have noticed that none of the Downtown Gallery artists are ever invited to your shows. I am not registering a complaint, but I do want to express my curiosity.

My best regards.

Sincerely yours

EGHla

THE TOLEDO MUSEUM OF ART
FOUNDED BY EDWARD DRUMMOND LIBBEY

WM.A.GOSLINE, JR. PRESIDENT

BLAKE-MORE GODWIN, DIRECTOR

MONROE STREET AT SCOTTWOOD AVENUE

TOLEDO 2, OHIO

May 9, 1947

Mrs. Edith G. Halpert
The Downtown Galleries
32 East 51st. St.
New York City, N.Y.

Dear Mrs. Halpert:

Following are the sculptures you thought we might borrow
for our Sculpture Show in November:

Zorach	Torso, Victory
Norris, George	Wounded Soldier
Steig, William	Proud Woman
Saarinen, Lillian	Pig
Maldorelli	Janet and Reclining Nude
Vingate, Arlene	14" bronze
Ferber, Herbert	Warrior

We think the exhibit will be so beautiful and of such interest that Mr. Godwin would like to have it for six weeks, open to the public from November 2 through December 14. The galleries will have some special installations and we should have all sculptures in our hands by October 15.

Yours very truly,

Blake-More Godwin

Mrs. Blake-More Godwin
Dean, Toledo Museum School of Design.

mog/cmp

*I did enjoy our visit and will see
you early in September —*

May 9, 1947

Mr. Samuel C. Waugh
First Trust Company
Lincoln, Nebraska

Dear Mr. Waugh:

I am glad to get your signature even if it is on a check. It was very good to hear from you and I was naturally pleased with the fact that such a fine example of Stuart Davis has found such a fine home.

I too am sorry that I missed you. After many years of threatening, I gave myself a winter vacation.

When you are in New York in the near future I do hope you will stop in to see us. My very best regards to you and Mrs. Waugh.

Sincerely yours

EGHla

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ESTATE OF LOUISE C. MURDOCK
MURDOCK BUILDING
111-113 EAST DOUGLAS AVE.
TELEPHONE 2-1886
WICHITA, KANSAS

May 10-47

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Edith:

Thank you very much for showing me the Marius. If the enclosed proposal is not acceptable, there will be no hurt feelings on my part.

I hope, subsequently, to acquire the finest available Marius. If there should be a top quality New Mexico one, I would be pleased - but locale is not the first consideration. Perhaps the famous 180 can be reduced a little sometime ????

Elizabeth N.

ESTATE OF LOUISE C. MURDOCK
MURDOCK BUILDING
111-113 EAST DOUGLAS AVE.
TELEPHONE 2-1886
WICHITA, KANSAS

306 E. 66th St
New York 21 NY
May 10 - 1947

Memorandum
to The American
Gallery

32 E. 51st St. New York 17 NY

Regarding the three watercolors illustrated herein,
which I presented as a group, I have decided not
to have considered for purchase. I regret
deciding that I cannot contract for all of them
at this time. Unless I were to be satisfied
was such that I could not be so hesitant.
It is my intention that the three watercolors will
improve my collection. I am not burdened my collection with
too much working knowledge. I am not burdened my collection with
I do offer to purchase the watercolor and the other two
for 1500⁰⁰, to be paid for in installments of 1000⁰⁰ under
the same conditions as the Rosebud case.

May 10, 1947

Mr. Edward T. Warwick
N. W. Ayer & Son, Inc.
West Washington Square
Philadelphia 6, Pa.

Dear Mr. Warwick:

Attached you will find some photographs of Mitchell Siporin's recent work. May I call your attention particularly to the painting, "NO OF AN RA". This, combining a number of elements into one organization, is what made me feel that he would do a good job with a complex State such as Illinois.

I am also sending you a color reproduction of a painting Edmund Lewandowski did for FORTUNE and appears in the current issue. He is from Wisconsin. I think this painting of the Hanna Company's varied activities suggests what he might do with the State of Wisconsin.

Other artists we represent, and their native States, are as follows:

Rainey Bennett	Indiana
Paul Burlin	New York
Lesley Lea	Vermont
Julian Levi	New York
George I. W. Morris	New York
Katherine Schmidt	Ohio
Reuben Tan	Hawaii (I know it's not a State.)

Do you handle the Capehart account? I think Paul Burlin and Lesley Lea would do good things for that series. If you ever get to New York, why don't you stop in the gallery and let me show you some paintings?

Sincerely yours,

Charles Alan

MUSEUM OF
CRANBROOK ACADEMY OF ART
BLOOMFIELD HILLS MICHIGAN
OFFICE OF THE DIRECTOR

May 12, 1947

Dear Edith:

In no way do I wish to throw a responsibility upon you which is not yours to carry. Sincerely do I appreciate what you have done already for me in trying to arrange the University of Chicago Press JOHN MARIN.

Would it be any aid to John Marin, in making his decision, if he knew that:

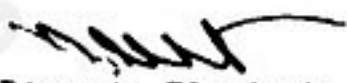
- a. Alfred Steiglitz approved of this Chicago University Press plan when we spent a morning over it a few days before his death. He may have spoken to Georgia O'Keeffe about that; some notes were left with Mr. Steiglitz.
- b. Upon what John Marin said to you last month the University of Chicago Board of Publications approved the plan of the book.

I see clearly the reason for John Marin's hesitation, as I read MacKinley Helm's sparkling articles in The Atlantic. Perhaps John Marin will have to base his final decision upon the answer to this question (assuming he approves of my work):

Is there any press which will, without profit motive, make as fine a book as will the University of Chicago?

You are kind and generous in helping. Thank you very much.

Cordially yours,


Albert Christ-Janer

charles z.
offin

May 12, 1947

— advertising —

251 west 57th street . . . new york city circle 7-3955

Mrs. Edith Halpert
Downtown Gallery
32 E. 51 St.
New York City

Dear Mrs. Halpert:

When the error appeared in the address of your part of the American Dealers Group advertisement in the New York Times of April 6th, we naturally withheld the bill for your share of the advertisement until we could ascertain from the New York Times the amount of adjustment they would be willing to allow.

After many weeks of discussion, the New York Times disclaims any responsibility in the matter whatsoever, and therefore will make no allowance at all. The unfortunate error happened because of the last minute complications involved in getting eight galleries to come through in time with the necessary copy, and because of the extra time needed to set up the complex type matter with even emphasis to all of the galleries. Somewhere along the line the error slipped through.

I am perfectly willing to take some of the loss involved, but I certainly don't think I should be expected to pay for the entire amount out of my own pocket. You did get some benefit from the ad, even though the address was not correct. Your exhibitions were publicized and the Gallery was represented in the group presentation. However small you may consider the benefit to yourself,

charles z.
offin

advertising

251 west 57th street . . . new york city . . . circle 7-3955

it is still that much more than I benefitted, and I think that if I pay for one-half of the cost out of my own pocket, I am being very fair about it.

I am sure you will also wish to be fair to me in this matter, and will pass for payment the item as it appears on the enclosed bill.

Very truly yours,

CHARLES Z. OFFIN

enclosure

UZO t

Mrs. Edith Halpert
page 2

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**ACA
GALLERY**

HERMAN BARON, Director

61 63 EAST 57th ST. • NEW YORK 22, N. Y. • PLAZA 5-6525

DEAR MRS. HALPERT,

IT IS ALWAYS A PLEASURE TO
GET A LETTER FROM YOU IN WHICH YOU DEAL
WITH A PERTINENT AND TIMELY SUBJECT
FRANKLY AND VIGOROUSLY.

THERE IS NO QUESTION IN MY MIND
THAT "CAUSE" SALES ARE OVERDONE AND THAT
ABUSES SHOULD BE RECTIFIED. I CAN NOT,
HOWEVER, GO ALL THE WAY WITH SOME OF THE
IMPLICATIONS IN YOUR LETTER.

FIRST, THE FACT THAT SOME OF
THE SALES ARE HELD IN THE ACA GALLERY
DOES NOT MEAN THAT I OR ANYONE ELSE
CONNECTED WITH THE GALLERY IS INVITING
THE ARTISTS. WHETHER YOUR ARTISTS PARTI-
CIPATE OR NOT IS NO CONCERN TO ME. I
ALLOW THE USE OF THE GALLERY WHEN I FEEL
CONVINCED THAT THE CAUSE IS WORTHY AND
THE NEED GREAT. FOR THIS REASON I HOPE
YOU DO NOT BLAME ME FOR ANY CAUSE OF
EMBARRASSMENT. UNLESS, OF COURSE, YOU
FEEL THAT THE ACA HAS NO ETHICAL RIGHT
TO GIVE THE GALLERY TO CAUSE SALES.

YOU SAY YOU ARE OPPOSED TO THE
PRACTICE OF PICTURE CONTRIBUTIONS AND
I CAN SEE YOUR POINT. I AM OFTEN OPPOSED^{for}
MYSELF BECAUSE IT HURTS^{me} FINANCIALLY^{and}
I GET OVER MY OPPOSITION WHEN I FIND A
DESPERATE SITUATION EXISTS. I MAY ADD
HERE THAT THE ACA MAKES IT A CONDITION

**ACA
GALLERY**

HERMAN BARON, Director

61-63 EAST 57th ST. • NEW YORK 22, N. Y. • PLAZA 5-6525

THAT THE ARTISTS RECEIVE 50% OF THE
PROCEEDS, SOMETHING I FOUGHT FOR ~~FOR~~^{back}
ABOUT TEN YEARS DURING THE DAYS OF THE
AMERICAN ARTISTS' CONGRESS. THUS, THE
ARTIST WHO HAS MANY WORKS MAKES NO
SACRIFICE. AND TO TAKE A LONG VIEW
OF THE MATTER, SUCH SALES DO MAKE FOR
AN ENLARGED ART AUDIENCE. MANY WHO BUY
PICTURES TO HELP A CAUSE BECOME ART BUYERS.

I DO AGREE WITH YOU HOWEVER THAT
REGULATIONS ARE NECESSARY. PERHAPS YOU AND
I AND HUDSON SHOULD DISCUSS THIS MATTER
AND SEE WHETHER WE COULD COME TO SOME
AGREEMENT, ~~ABOUT THE MATTER.~~

I AM SORRY TO SEE IN THE CURRENT
MKA THAT HIS REILLY MISSED THE POINT OF
YOUR SPEECH COMPLETELY.

SINCERELY YOURS,

H. Baron

MAY 16, 1947

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M. DE BEER

OLD MASTER PAINTINGS
AND DRAWINGS

PRIVATE ADDRESS
28, WOODLANDS, GOLDERS GREEN,
LONDON, N W 11
PHONE SPERDUELL 0388

54/55, PICCADILLY,

2ND FLOOR

(NEAR CORNER BOND STREET)

LONDON - W.1

REGENT 6207

13th May 1947

The Downtown Gallery,
32 East 51st Street,
New York City 22.
U.S.A.

Dear Sir,

I am writing to you with regard to a picture which I have
in my possession, which I am told, is of interest in America.

The picture is ^{said to be} by William Hartnett, canvas, size 30 x 20 inch.
approx. I enclose photograph.

The painting is in excellent condition.

The price is £350.--. Cable reply.

I should be very grateful if you would let me know if this
picture is of interest to you, at the earliest possible moment.

Yours Very truly,

M. de Beer

Encl.1.
By Air Mail.

P.S. Kindly return photograph if not interested.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 13, 1947

Mr. Harold Goldsmith
Popular Publications
205 East 42 Street
New York, N. Y.

Dear Harold:

I thought you might be interested in the enclosed, although I am sure you do not need such from critics.

We are still waiting to hear whether we may deliver the Kuniyoshi to your office. The Julian Levi is also being held at Budworth where the Pennsylvania Academy exhibition was unpacked. Do let me know about these two canvases at your earliest convenience. We also would like to pick up the Tam at your hotel and return the Kuniyoshi which was borrowed for exhibition.

The Schwabs have been phoning repeatedly regarding the Marins and we really must do something about that situation very promptly as I cannot hold off the Schwabs any longer. Several days ago I returned a large group of Marins to John and will have to explain the oil which was borrowed at the same time. Thus, you and I have a lot of straightening out to do.

Wont you give me a ring to let me know when you are free. I hope that you have all the cattle settled and are about ready to relax.

My best regards.

Sincerely yours

EGH1a

May 13, 1947

Mr. O'Donnell Iselin
104 East 71 Street
New York, N. Y.

Dear Mr. Iselin:

I am under the impression that you have some connection with the committee working on the St. Vincent Hospital. If so, I think you would be interested in seeing a superb painting by Stuart Davis commemorating Alfred E. Smith. He painted this in 1932 for an exhibition of murals held at the Museum of Modern Art. It was not until recently that we realized its important association with the former Governor. When you are in the neighborhood why don't you drop in, we shall be very glad to show it to you -- it is always nice to see you.

Sincerely yours

EGH1a

May 13, 1947

Mrs. Raphael A. Navas
306 East 66 Street
New York, N. Y.

Dear Elizabeth:

The proposal you make regarding the Marin is entirely satisfactory to me, although it is not necessary for you to make the \$100 payment. I am enclosing the bill with the notation that payment is not to be made until July of 1948. From time to time, if you wish, I shall call your attention to any exceptionally exciting Marins which may come available. The 180 will have to be forgotten as none of those pictures can be for sale under the terms of the will. Some day when you have time we might go over the New Mexico group which is all assembled in one bin in An American Place and can be looked at there if you can give me about two days notice.

Needless to say I am very happy that you availed yourself of this special opportunity. "Boats and Gulls" is in my estimation one of the very top Marins, very much in the category of the famous example of a similar subject Steiglitz kept in his office many years and which is now being acquired by O'Keeffe for the Steiglitz collection. While the Wichita Art Association may not be as enthusiastic about the picture, I am sure that enough of the younger generation and all the visitors will be delighted.

If you will let me know where and when this painting, and the Dove, are to be delivered we shall be glad to attend to it.

Sincerely yours

EGHla

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

WESTERN UNION

JOSEPH L. EGAN
PRESIDENT

1201

SYMBOLS

DL=Day Letter

NL=Night Letter

LC=Deferred Cable

NLT=Cable Night Letter

Ship Radiogram

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

847 MAY 13 AM 8 04

N1 NL PD=OBERLIN OHIO MAY 12

MISS EDITH HALPERT=

DIRECTOR THE DOWN TOWN GALLERY 32 EAST 51 ST=

COMMITTEE AUTHORIZES EXPENDITURE OF \$2500 FOR O'KEEFE

PROVIDED WE MAY PURCHASE ZERRE FOR \$600 ADDITIONAL.

WOULD PREFER TO SEE A FEW OTHER O'KEEFE'S A APPROXIMATELY
THE SAME PRICE BEFORE MAKING FINAL CHOICE. WOULD APPRECIATE

REPLY COLLECT=

CLARENCE WARD DIRECTOR ALLEN ART MUSEUM OBERLIN

COLLEGE.

\$2500 \$600.

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

1932

OBERLIN COLLEGE
OBERLIN, OHIO

THE DUDLEY PETER ALLEN MEMORIAL ART MUSEUM

CLARENCE WARD, Director

MRS. HAZEL B. KING, Curator

MISS ELLEN JOHNSON, Librarian

May 13, 1947

Miss Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

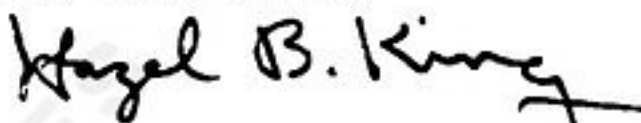
Dear Miss Halpert:

The results of the committee's decision are so encouraging that I can hardly believe my eyes, and if the committee's offers are accepted we should have a very stimulating beginning to a collection of contemporary American painting. I hope very much that you and Miss O'Keeffe and Mr. Zerbe can accede to the offer of the committee. It was, as you can imagine, difficult to persuade several members to invest anything in a contemporary painting, so acceptance of their decision would quite definitely give a brighter prospect for further accessions in this field.

I wrote Miss O'Keeffe about the request of the committee to see other examples of her painting before making a final decision. We did succeed, however, in a guarantee to buy an O'Keeffe under these conditions. Personally, I was extremely sorry that the majority did not select the painting "Nature Forms", but the promise to get one of her paintings made me hesitate to press the point too much. I know you understand all of the difficulties involved in our system. It is unique in our experience to have our committee select as many as six paintings to purchase from any one exhibition, no matter what period or nationality it might represent, and that we should now hope to be able to include such a representative group in our collection is extremely encouraging. And it pleased me especially that it was from your gallery we were to make the largest purchase.

With sincere thanks for your helpful cooperation,
I am

Very truly yours,



Mrs. Hazel B. King, Curator

HBK:lsr

CARNEGIE INSTITUTE
DEPARTMENT OF FINE ARTS
PITTSBURGH, PENNSYLVANIA

HOMER SAINT-GAUDENS
DIRECTOR

May 14, 1947

Mrs. Edith G. Halpert, Director
The Downtown Gallery
72 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Your letter of May 9 and the entry forms have arrived.

You ask about my adding Guglielmi, Lea, and Tam. As I look over the records I find that I have added to my original list of painters represented by you, the names of Ben Shahn and Jacob Lawrence. Our show is limited to 300 paintings. At the time I was in New York, I was definitely inviting 250. That left me 50 painters to acquire as matters developed. I visited 37 dealers in New York. If I left no space for painters who had no dealers but allocated all my 50 vacancies among dealers, that would allow me to go 1-1/3 paintings a dealer. So you see you are above the average by 2/3 of a painting, anyway.

Here comes another problem which my mathematical mind evolves: In my set-up of the show we allocate 91 paintings to the advanced-abstract-surrealist-nonobjective classes, to which Guglielmi, Lea and Tam belong. Those classes are full at the moment. You may say that this is a small proportion for a show of 300, but my instructions from the trustees are to give an exhibition that covers the whole field of contemporary painting, which means that besides the classes I have mentioned to you I have academic, medium academic, medium advanced and primitive to look out for. As the situation obtained this morning, I have ten spaces left in which to turn around, with a visit to Woodstock and points East still ahead of me. I am telling you all this so you can see what I am up against.

I can readily understand how our two aims differ. You wish to promote your young people. I wish to save my skin by presenting the best pictures of the painters of the highest level of recognition.

However, I aim to please, so let's add two more of your group to your list. You choose the two. I remember Reuben Tam with either MONHEGAN AFTERNOON or OBJECTS AND STARS which I saw at your place; Wesley Lea with THE CAVE, and Louis Guglielmi with OBSOLETE STRUCTURE. By handing you two extra I have only eight spaces left, which is certainly crowding the mourners.

Mrs. Halpert

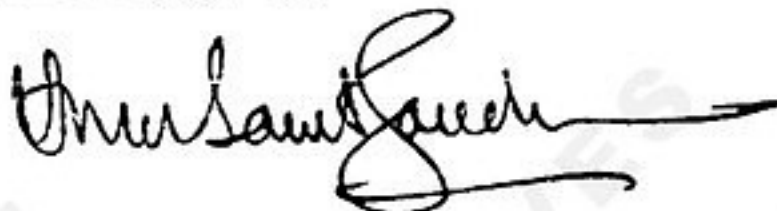
-2-

May 14, 1947

I am enclosing two entry forms.

It's a tough life.

Sincerely yours,



Director

SG D
Enc. forms
stickers

O'DONNELL ISELIN
40 WALL STREET
NEW YORK 5, N.Y.

May 14, 1947

Mrs. Edith Gregor Halpert,
32 East 51st Street,
New York 22, N.Y.

Dear Mrs. Halpert:

Thank you for your letter of the 13th instant. You have got hold of the wrong Iselin. I am, of course, interested in the success of St. Vincent Hospital, but not for the reason you think.

Some people can perhaps find a physical attraction in Alfred E. Smith, but the gentleman's strong point to me does not lie along those lines. I will try to come in to see the picture.

I was wondering whether you had considered going to the Haitian exhibit at the American-British Art Center. Mrs. Iselin and I took a look at it yesterday, and were impressed, as we were when we saw it in Port au Prince.

With kind regards, and looking forward to my next call,

Sincerely yours,



OBERLIN COLLEGE
OBERLIN, OHIO

THE DUDLEY PETER ALLEN MEMORIAL ART MUSEUM

CLARENCE WARD, Director

MRS. HAZEL B. KING, Curator

MISS ELLEN JOHNSON, Librarian

May 14, 1947

Mrs. Edith Halpert, Director
The Downtown Gallery
32 E. 51st St.
New York City 22

My dear Mrs. Halpert:

Thank you very much for your prompt reply to my telegram. I sent a message by wire instead of writing to you because we wanted to pack and ship as promptly as possible the pictures which we didn't purchase. We shall hold out the O'Keefe Church, and I shall write immediately to my daughter, Helen, asking if she would call at your gallery to look at any other O'Keefe's which you have at approximately the same price. If she finds any which seem satisfactory to both you and to her, I'll get you to send them on at your convenience.

While I very much regret that you could not let us have the discount which we obtained from all other dealers from whom we bought pictures from this last show, we have decided to keep the Zerbe. If you will send me a bill, therefore, for the O'Keefe and another for the Zerbe, I shall appreciate it. I want to keep them separate because they are purchased from two different funds.

Again I thank you for your cooperation in making our Oberlin show an interesting and significant one.

Very sincerely yours,

Clarence Ward

Clarence Ward

C.:b

107 Transit 800.

ST BOTOLPH CLUB
115 COMMONWEALTH AVENUE
BOSTON

May 14, 1947

Dear Mr. Alan,-

Your artists have proven a great addition to the show, and we are sorry the little Dove didn't seem to hit it off with the jury which cut 362 entries down to 105. As you may already know Stuart Davis won the Hollowell Prize and Sepoim a mention. (See enclosed catalog.)

I have signed the blue checking slip, but wonder what the inter-relation between Downtown & the Boston Galleries, as noted is, as they chose these pictures and naturally depend on commissions to justify taking on this show. I am not too sharp on such

details, and would appreciate your dropping them a line at your convenience.

Mr. Brine has noted that you wish the Dove held till May 31 when all four others will also be shipped prepaid by the Club.

Again many thanks for all your help and interest.

Sincerely,

Dwight Shepler
 Exhibition Chairman

Mr. Charles Allen
 Associate Director
 Downtown Galleries
 New York

May 14, 1947

Mr. Simon H. Scheuer
115 Central Park West
New York, N. Y.

Dear Mr. Scheuer:

We have available at the moment, two Kuniyoshi figure paintings that I think you and Mrs. Scheuer would be interested in. I am calling your attention to these as you have indicated an interest in Kuniyoshi for so many years and I believe both of these pictures will be of special interest to you.

If you are interested, may I suggest that you come in very quickly as the demand in this connection is far greater than the supply.

Sincerely yours

EGH1a

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information was published 60 years after the date of sale.

CITY LIBRARY ASSOCIATION
SPRINGFIELD MUSEUM OF FINE ARTS
SPRINGFIELD 5, MASSACHUSETTS

May 14, 1947

Dear Miss Halpert:

Of course I remember you and I am much embarrassed that my all too few trips to New York have been so crowded that I have not made an opportunity to call on you. I shall certainly change my habits on my next trip and hope to find you in.

As you know our Spring Purchase Exhibits have tended more and more to include artists who have not previously exhibited here in so far as it seems practical. Naturally we have never adhered too rigidly to such a program because of the scarcity of newer artists whose work stands out. We have, however, included your group for quite a number of years in the past and it is very likely that next year we will include some of them again. So you see that I have not in any way really forgotten you or your people.

With kind regards.

Sincerely yours,

Frederick R. Robertson
Director

Miss Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

FBR:med

May 15, 1947

Mr. Nelson Rockefeller
810 Fifth Avenue
New York, N. Y.

Dear Mr. Rockefeller:

After combing the city thoroughly, we finally located a man who was willing to repair the one carousel horse which had to have some parts rebuilt. He completed the job and the horse is now at Julius Lowys' for a repaint job. Mr. Lowy also came in to see the other two which require touching up and varnishing. The price he quoted is somewhat high to me in relation to the original price of the horses, but the work involved is well worth the figure he gave us of \$35 each. He can attend to these promptly but I want to make sure that the figure was satisfactory to you before going on. He can also have all three horses packed and shipped to Maine when you supply the address.

I do hope that you can find time to drop in to see the exhibition which opens on Monday -- an exhibition arranged in cooperation with FORTUNE Magazine. I have some fascinating material on view throughout the gallery and I know you will enjoy a visit. It will be so nice to see you again.

Sincerely yours

EGHla

Vanbark Studios

Telephone
SUmet 2-4538

CUSTOM-BUILT UPHOLSTERED FURNITURE • INTERIOR DECORATING

12416 Ventura Boulevard
Studio City, California

May 10, 1947

Dear Charles:

Sorry to be so slow to answer your last, but couldn't help it. We have been waiting for a final decision on the GOOD LIFE, which has been under consideration for some time. The picture, I can now report, has been sold, and we expect a check in a day or so. Do you still want us to send the Columbia?

Also, the Dove picture D.M. 13 has been sold in San Francisco, and as soon as we receive payment, will forward it on to you.

The Zerbe show is certainly a big interest, compared to what we expected. Curiously, over the medium seems to be the main attraction, but we don't care what draws them if we only sell some! We think his paintings are nicely priced. As you can see, the 'critics' (?) don't help much. He had a splendid opening, with the usual clique (Billie and his pals) attending, but are thoroughly convinced of the uselessness of such a procedure. Especially after attending a few openings at other galleries, too.

Let us hear about the Columbia.

Hurriedly,

Vigie

Provincetown Mass.
May 15, 1947.

Miss Edith Halpert -
Director - Downtown Gallery.
51 St St. N. Y. C.

Dear Miss Halpert: —

During my last visit to New York
I stopped in the Gallery to look at
a framed water Color by Julian Levi.
Subject - Men working on Fish Pier -
— This picture I thought might
be within the range of the client who
has been buying Cape subjects here in
Provincetown, and who I have sold
a good number of pictures to by the various
artists who have worked here at one time
or other. I am handling 30 outstanding
artists here at Provincetown this season,
and am arranging three shows, two
up the Cape, around Hyannis, and
a show at the Provincetown Inn,
also will have my headquarters at

my Studio and home, 47 Commercial.

I spoke to Julian about wanting to have him represented, as he does such outstanding work of Cape subjects and I have known him for many years.

He stated that it was agreeable to him and that whatever arrangements the gallery made with me would be satisfactory. I also would like a medium sized picture, around 25x30 or smaller if possible - of Miles Spencer.

I noticed in the Catalogue of Modern Museum of Art, a reproduction of New York buildings - lithograph by Spencer. Would you also have any of these on hand? Whatever arrangement you require regarding commissions would be satisfactory to me, and if the picture of Lewis could be sent and you could arrange to let us have a Spencer. I shall gladly pay for boxing and shipping. I feel that they will be sold as I have no competition.

and have a publicity manager who knows how to handle such exhibitions very tactfully. and with the groups such as John Wharf - Farnsworth - Sawyer - Maffett - Biddle etc it will be an outstanding group.

I have resigned as Director of the Jermicetown Art Association, and shall devote my time from now on to the promotion of these thirty artists work on Age Cod during the Summer months.

Hoping to hear from you regarding the pictures, so that I may know definitely what to plan for, as I wish to get my announcements out soon.

I am
Very Truly Yours
Donald F. Witherstine
47 Commercial -

I should like to have them before the 7th or 8th of June as there are two large

Conventions being held here at the
Provincetown Inn - around the 15th
and 20th with banquet etc for over
1500 people. Hence, it would be well
to have representations from the artists
hung before the regular season opens.

THE ARTISTS' GALLERY

443 WEST 13TH STREET • NEW YORK, N. Y. 22.
61 East 57th CHelsea 2-8905

ORGANIZED FOR
THE EXHIBITION
AND SALE OF
CONTEMPORARY
ART . . SUPPORTED
AND RUN ENTIRELY
BY VOLUNTARY
CONTRIBUTIONS.

May 16, 1947.

President:
HUGH S. STIX

Director:
FEDERICA M. BEER

Secretary:
MARY PRITZ

Sponsors:

JERE ABBOTT
CLIVE BELL
C J BULLIETT
JOSEF HOFFMAN
FISKE KIMBALL
CHARLES L. KUHN
HENDRIK VAN LOON
FRANK J. MATHER, JR.
A. PHILIP McMAHON
WALTER PACH
CHANDLER R. POST
PAUL J. SACHS
MEYER SCHAPIRO
JAMES JOHNSON SWEENEY

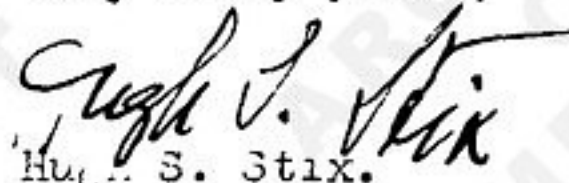
Dear Mrs. Halpert:

The Artists' Gallery is now active at
its new location 61 East 57th Street. As
you know we are a non-profit making organi-
zation for the exhibition of contemporary
art. We do not charge for exhibiting nor
do we take commissions for the sale of work.

We do not sponsor any particular group
of artists but accept all applications
on. Please feel free to visit our exhibi-
tions with the idea that you may find in
them artists you might wish to represent
in the future. To give the artists the
opportunity to make contacts for further
work is one of our primary functions.

Looking forward to seeing you at the
Gallery in the near future, we remain,

Very truly yours,


Hugh S. Stix.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Philadelphia · New York · Chicago
Detroit · Boston · San Francisco
Hollywood · Honolulu · London

N·W·AYER & SON INC.

West Washington Square, Philadelphia 6

Mr. Charles Alan
The Downtown Gallery
32 East 51 Street
New York City 22, New York

Dear Mr. Alan:

Both Mr. Corner and I feel that Mitchell Siporin will be a very good bet for the State of Illinois. His painting has the unusual touch that we feel our client is partial to and I know he will submit a very swell sketch. To make things entirely clear, I will write him a letter, via you, and furnish background material we feel necessary. Thank you for sending the samples of his work. We shall return them immediately.

We also feel that Edmund Lewandowski might submit a sketch for his native state Wisconsin. I will also furnish him with a background letter.

I am glad to know of these men and there is no doubt of their ability. Thank you also for the additional names, but for one reason or another we find we are unable to use them.

At present Mrs. Dorothy Williams, another Art Buyer here, is handling the Capehart account and you might get in touch with her if you feel you have some one that might work in with it.

Thank you very much and if there is any question do not hesitate to write me.

Very sincerely,

Edward W. Warwick

Edward W. Warwick
Art Buyer

May 16, 1947

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May 16, 1947

Mr. Gordon P. Washburn, Director
Museum of Rhode Island School of Design
Providence, Rhode Island

Dear Mr. Washburn:

At the close of your exhibition, will you be
good enough to ship the Ralston Crawford
painting "Tour o Inspection" directly to

Department of Art
The State University of Iowa
Iowa City, Iowa

This painting should be sent express collect.

Thank you for your courtesy.

Sincerely yours

Secretary to Director

May 16, 1947

Mr. Clarence Ward, Director
The Dudley Peter Allen Memorial Art Museum
Oberlin College
Oberlin, Ohio

Dear Mr. Ward:

Thank you for your letter. The bills you requested are enclosed.

Of course I am delighted that you decided on the two artists who will I am sure, be equally pleased to be represented in your growing collection. We are always much happier to place pictures in college collections where young people can become closely acquainted with the creative products of their own contemporaries.

Whenever your daughter is prepared to make a further selection, I shall make the necessary arrangements with Miss O'Keeffe, although both she and I feel that "Cecelia Church" dated 1945 represents her with an outstanding example.

Sincerely yours

FGHla

May 16, 1947

Mrs. Laurence Rockefeller
115 East 67 Street
New York, N. Y.

Dear Mrs. Rockefeller:

We have just obtained from Mr. Harin a superb group of watercolors, and from O'Keeffe a number of oils -- all priced at unusually low figures as an experiment. In view of your interest in watercolors particularly, I thought you might be interested in seeing this group.

I am still hoping that you and Mr. Rockefeller can come in to see the two Zorach's which we are still retaining here. As a matter of fact, we could even send up to your apartment the smaller sculpture "Setting Hen" so that you might see it in place. Do not hesitate to ask us to send this on approval.

I look forward to seeing you soon.

Sincerely yours

EGHla

May 16, 1947

Mr. Dwight Shepler
Exhibition Chairman
St. Botolph Club
115 Commonwealth Avenue
Boston, Mass.

Dear Mr. Shepler:

Thank you for your letter of May 14th. We were, of course, delighted that Stuart Davis won a prize. From all reports from Boston your exhibition has created great interest and was certainly well received.

Regarding commission: normally we take 33-1/3% commission on sales. As we giving 30% to the St. Botolph Club, as agreed, you can well understand that we can not possibly make any further deductions.

Sincerely yours,

Charles Alan

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May 16, 1947

Mr. Julius Klyman
Editor, Sunday PICTURES
St. Louis Post-Dispatch
St. Louis, Mo.

Dear Mr. Klyman:

This is in reply to your letter of May 7th, concerning a color reproduction of CIRCUS GIRL RESTING by Yasuo Kuniyoshi. I am sorry, but we do not have any color photograph of this painting.

Very truly yours,

Charles Alan
Associate Director

May 16, 1947

Mr. Peter Van Dijk
Vanbark Studios
12416 Ventura Boulevard
Studio City, Calif.

Dear Virgie:

Could you please withdraw
THEY ARE NOT by Karl Zerbe from the
exhibition and ship it - all charges
collect - to:

Dr. Lester Longman
Department of Art
University of Iowa
Iowa City
Iowa

We are shipping from here
on Monday, May 17th, so the sooner you
get this painting off, the better.

We haven't heard from you
for some time. How is everything?

Sincerely yours,

Charles Alan

cc - Dr. Lester Longman

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TARJETA POSTAL

TARJETA

HOTEL SON VIDA
PALMA DE MALLORCA

IGOL - Barcelona



5
 W. E. Herbert
 Mountainside, N. J.
 Nov 5, 1911
 Mr. C.
 N. J.
 N. J.

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THE Art Digest

PEYTON BOSWELL, Jr., Editor • 116 EAST 59th STREET, NEW YORK 22, N. Y. • MARCIA HOPKINS, Circulation

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May 19, 1947

Mrs. Edith Halpert
32 East 51st Street
New York City

Dear Mrs. Halpert:

May I have the pleasure of your company at the Art Digest annual party, marking the ending of another art season. The guest-of-honor this year will be Margaret Breuning.

The date is Monday, May 26. The time, 8:30 p.m.
The place, Yeffe Kimball's apartment, 24 West 55th Street, Penthouse C. Informal plus.

May I hear from you by phone or letter? Looking forward to seeing you at the above time and place, I am,

Sincerely,

Peyton -

May 19/47

John Eastman Jr.,

Dear Mr. Eastman

A letter addressed
to Mr. Stieglitz by you
dated June 21 - 1946, has just
come in my possession

At a future time
you wish to see my work - and
with an idea of purchase

You would have to contact
my son John Martin Jr. at
"The American Place" 509 Madison Ave.
N.Y.C. - where by appointment
work would be shown you

When Mr. Stieglitz - was alive
he usually asked as a would be
possessor just how much he was
willing to spend - which I think
a good way

most sincerely

John Martin

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CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

WESTERN UNION

JOSEPH L. EGAN
PRESIDENT

1301

SYMBOLS

DL = Day Letter

NL = Night Letter

LC = Deferred Cable

NLT = Cable Night Letter

Ship Radiogram

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

N202 PD PROVIDENCE RI 19 142P

DOWNTOWN GALLERY:

32 EAST 51 ST

847 MAY 19 PM 2 16

WE WILL RETURN BY OUR TRUCK ON MAY 20 THE PAINTINGS YOU
SO KINDLY LOANED US FOR THE ABSTRACT EXHIBITION WHICH
HAS AROUSED GREATER INTEREST THAN ANY OTHER THIS YEAR
MANY THANKS

GORDON B WASHBURN

Washburn of 1955

x20

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

May 19, 1947

Mr. Seldon Rodman
8 Prospect Place
New York, N. Y.

Dear Mr. Rodman:

Because there have been some discrepancies in the Pippin credits, I want to go on record with correct information for your book. I must insist on factual material in connection with this gallery.

In our brief conversation the other day, you quoted a statement from your manuscript to the effect that in the Downtown Gallery one man show held in 1944, all the pictures were sold the first day. While this sounds very exciting, it is not true.

According to our records, we have sold thirty-five Pippins in all, beginning with 1941, long before the one-man show. As a matter of fact, his first successful introduction was in the exhibition we arranged at the Downtown Gallery opening on December 8th, 1941, called "American Negro Art". It was from this show that the Wetters, Chapin and Albright Art Gallery (the Buffalo Art Museum) purchased several pictures. After that exhibition, we obtained from Mr. Carlen additional paintings by Pippin, and during 1942-43 sold an additional number of pictures, including that to the Pennsylvania Academy of the Fine Arts, and the Philadelphia Memorial Gallery, as well as private collectors. When the one-man show was held, we borrowed a number of pictures from our collection, and sold the bulk of the balance. Included were several pictures from collections as the Museum of the City of New York, the Brooklyn Museum and the Wichita Museum. The exhibition was a tremendous amount of work, and it was through the press, the museums and the public. This exhibition brought the pictures, both in the exhibition and subsequently, until the end of the war before Pippin's death, when we stopped receiving pictures from Mr. Carlen.

If you are writing a factual book, I think it is important for you to have the records straight. I am sure you will want to do this. We keep files on every artist associated with this gallery and have printed matter which is constantly used by museums and writers for historical reference. As a matter of fact, we have promised our files, because of their importance, to the Whitney Museum Research Bureau. You are welcome to re-check the facts, many of which you obtained from us in preparatory work.

Sincerely yours

EGH1a

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May 19, 1947

Dr. Grace Morley
San Francisco Museum of Art
Civic Center
San Francisco, Calif.

Dear Dr. Morley:

We received word from the Vanbark Studios today that the painting DANCING by Arthur C. Dove had been sold while on exhibition in San Francisco. If you have not already done so, would you please have the check in payment of this purchase sent directly to us, made out to the Downtown Gallery?

We saw one notice of the Dove exhibition, and apparently it was well received. If you have two or three extra copies of the catalogue we would appreciate them for our files.

Thanking you for all your interest and cooperation, I remain

Very sincerely yours,

Charles Alan
Associate Director

May 19, 1947

May 19, 1947

Mr. James T. Sohy
29 Mountain Spring Road
Farmington, Connecticut

Dear Jim:

The photographs as you requested are being sent to you shortly. Meanwhile I am listing the addresses of the collectors who have made recent purchases.

EAST 12TH STREET Mr. Albert Wackett
10664 Bellagio Road
Los Angeles, CA Calif

C RITUAL Mr. Benj. Pepper
1055 Kenyon Avenue
Plainfield, N. J.

THE BLIND ACCORDION PLAYER Mr. Roy R. Heuberger
21 East 87 Street
New York, N. Y.

DEATH OF THE BLACK Mrs. Sidney Berkowitz
112 Ridgewood
San Antonio, Texas

FOUR PIECE ORCHESTRA Mr. S. J. Parelman
14 Washington Square No.
New York, N. Y.

ITALIAN LANDSCAPE Mr. Charles Alan
32 East 51 Street
New York 22, N. Y.

PETER AND THE WOLF Mrs. Joseph Louchheim
1150 Fifth Avenue
New York, N. Y.

GIRL JUMPING ROPE
SELF PORTRAIT AMONG CHURCH
GOERS Mr. Richard Loeb
Hotel Volney
23 East 74 Street
New York, N. Y.

SELF PORTRAIT WHEN YOUNG Miss Celia Hubbard
7 East 54 Street
New York, N. Y.

Mr. J. T. Soby 2.

PRETTY GIRL MILKING COW

Mr. Edgar Kaufman
11 East 80th Street
New York, N. Y.

SPRING, 1940

Mr. Earle Ludgin
121 West Wacker Drive
Chicago, Illinois

SUNDAY FOOTBALL

Estate of
Mr. Herman Shulman
Haviland Road
Stamford, Connecticut

JUDGE WEBSTER THAYER

Mr. Benjamin Lippincott
217 Benton Hall
University of Minnesota
Minneapolis, Minn.

I believe these are all the addresses you require, unless you are prepared to include "Contemporary American Sculpture" which was sold to Mr. Joseph Kaufman, 235 Wooster Street, New York, N. Y.

Please let me know what additional information you require.

Sincerely yours

EGH1a

JAMES THRALL SOBY
29 MOUNTAIN SPRING ROAD
FARMINGTON, CONNECTICUT

May 15, 1967

Dear Alith and Don:

I think we're pretty well set now as to the main contents of the show, and as soon as I get Alith's copy of the list back, with dimensions and other missing material, I'll start writing the lenders.

I agree that we can well take out Seabrooks (are Seabrooks and on microfilm and maybe the Lowell Committee (though it's not used in Penguin) if it proves hard to locate and too much like the big Sacco-Vanzetti panel which we are holding at the Museum for the show. And I'm all for adding both Renaissance and Tanager if we can get them from the State Dept., also Contemporary American sculpture. You're probably right about the World's Greatest Coffee, but just to be properly difficult, I'd like to see it again before deciding. I think we should certainly add the group of small pictures - Chico Argente, Leaning and the little oak ridge picture.

There's no special hurry about choosing the group of Don's photographs, since I don't think we need list these in the usual supplement to the Penguin. Personally I don't think there should be many and they can be listed simply as "photographs," not by item. O.K.? But I wonder whether we shouldn't include in the supplement a complete list of posters, starting those which are included in the show itself. The posters seem to me so exceptional in quality that I feel a catalog up to this point would be a valuable document, and we have room in the supplement.

I'll send you both as soon as possible copies of several Larpol's (he's the modern literature) bibliography and list of exhibitions. Both look very complete, but we all ought to check them.

I'm hoping, as I told Alith, that we can reproduce in the supplement all the paintings not reproduced in Penguin, so that we'll have a complete pictorial record of all the easel works in the show. We can also reproduce one or two of the large-scale illustrations, maybe two of the Leaning lines, some posters and perhaps one or two photographs or more. I think it's very important to reproduce some drawings - the Boy on Horse, Summer and the Riders, The Violinist, any others? Say one of the TV drawings which appeared years ago in Sound and Form? Are there any more recent ones we should use?

Best to you both and thanks,

Sincerely,

Jim

→ Mr. Alith
163 Currier
Farmington, Conn.

May 19, 1947

Dear Virgie:

Thanks for your letter about
the GOOD INTENT, Zerbes, Dove, etc.

Please do send the COLUMBIA
WEATHERVANE post-haste!!!

Who bought the GOOD INTENT
and at what price?

Very rushed. Want to get
this off at once as we need that weather-
vane.

Best to you,

At a meeting held on Tuesday evening, May 20th, the following dealers were present:

Miss Antoinette Kraushaar
Mr. Harold Milch
Mr. Allan Gruskin (Midtown Gallery)
Mr. Robert Parsons (AAA Gallery)
Mr. Charles Alan } (Downtown Gallery)
Mrs. Edith G. Halpert }

It was agreed that opening on September 22nd and running for three weeks, an exhibition of recent examples by all the artists associated with each gallery would be held simultaneously, with a collective campaign launched for American contemporary art. An outlined program of promotion, advertising would be prepared by the Publicity Committee, comprising Messrs. Milch and Alan.

It was further agreed that artist members of Equity would be featured in the campaign, and unless all the artists in a gallery were members, the groups would be hung separately. In each instance, the galleries were to donate to the Artists Equity, 10% of the sales price obtained. This applies to the sale of the picture in the gallery and for a period of a year, with the proviso that the artist would make a contribution to Equity as well.

The membership committee, comprising Miss Kraushaar, Miss Lewis and Mr. Gruskin are to notify all dealers of American art about this arrangement, inviting them to participate in the plan, advising them that the expenses involved would be prorated among the galleries. The expenses include sums paid to the ~~promotional~~ publicity man chosen for this exhibition, the advertising in trade and other publications, and other general expenses agreed upon. The cost of catalog, mailing and publicizing clients ~~xxx~~ is to be met by each gallery separately. After considerable discussion, it was agreed that the general expense was to be prorated equally among all the galleries participating, because all would benefit equally, irrespective of number of Equity members associated.

Members of Equity not represented by New York dealers would not be included in this plan, but it was ~~agreed~~ considered advisable to suggest to Equity that they approach the Whitney Museum or the dealers who have few or no equity members to assign space in their galleries at the same time, and share expense.

It was agreed that a committee would be appointed to meet with a committee of Equity members to discuss fair trade practices, etc. before the artists prepare a permanent set up.

To familiarize you with what has transpired to date, I am enclosing a copy of a report which was distributed at the meeting held on Thursday, October 30th.

After checking with ^{several} ~~a number of~~ publicity organizations we found a consistent demand for an annual contract, with a fee average of \$25,000. The minimum was \$10,000. In which event a minor member of the organization would be assigned part time. It was subsequently agreed to extend an invitation to John Morse to address the meeting last Thursday and outline his program for publicizing the American dealers group, the artists and American Art in general with the Equity exhibition specifically. He agreed to devote the bulk of his time to the campaign including, promotion in newspapers and other publications, radio, television, etc. His fee was \$100 per week, with a guarantee on our part not to exceed six months. This would include all the intensive promotion up to, and including, several weeks after the multiple exhibition. ^{and} It was agreed by the present that Mr. Morse would be appointed as publicity director under the conditions stipulated. *for money*

It was further agreed that each dealer would immediately send \$100 to Mr. Nelson of the Grand Central Galleries, ^{also} temporary treasurer, to start a general fund. It was ~~proposed~~ ^{proposed} that a meeting ~~would~~ be called and someone suggested that this be in the form of a 'dutch-treat' dinner at some quiet restaurant where all the topics on the agenda could be discussed, ~~and a general discussion~~ so that the organization could be officially drawn up, additional members, both here and out of town - invited, and a definitive program outlined. *in* *unhurry*

Finally, if the above report is satisfactory to you, will you please mail your check to Mr. Nelson at once. Additional funds will be required later, but this can be discussed at the meeting. Perhaps it would be advisable to set a date at the present time. Would Wednesday November 10th be a satisfactory ~~date~~ ^{date} for you? ~~Have any suggestions for the restaurant.~~

evening

Please reply at once

P.S. The following galleries were represented at the meeting on October 30th: A.C.A., Babcock, Downtown, Fenbergil, Grand Central, Kreushaar, Milch and Rehn.

At a meeting held on Tuesday evening, May 20th, 1947, the following dealers were present:

Miss Antoinette Kraushaar
Mr. Harold Milch
Mr. Allan Gruskin (Midtown Gallery)
Mr. Robert Parsons (AAA Gallery)
Mr. Charles Alan) (Downtown Gallery)
Mrs. Edith G. Halpert)

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May 20, 1947

Mr. Herman Baron, Director
A C A Gallery
63 East 57 Street
New York 22, N. Y.

I am grateful to you for your very direct response to my letter. I am also pleased that we agree to some extent that the practice as a whole -- no matter where the shows are held -- is unfair. It would be a very good idea to take up this matter with Equity through Hudson Walker, some time in the near future and arrive at a permanent decision in this connection. We might take it up at a dealers meeting prior to that to get their consensus of opinion. Perhaps you can attend one of these meetings in person at some future time as you have had much more experience with these causes than most of us. In any event, it would be nice to have a chat with you.

My best regards.

Sincerely yours

EGH1a

May 20, 1947

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M. De Beer
54/55, Piccadilly
London W. 1

Dear M. De Beer:

Thank you for sending us the photograph which we are now returning as you requested.

I examined the picture closely after being convinced that it was not a William Harnett, and finally located the signature which appears on the envelope in the lower left hand corner. In 1886 Harnett painted "The Old Violin" which was later reproduced in chromolithography by a firm in Cincinnati. A great many copies were made by other artists subsequently and we have had quite a few offered to us. Some of these are identical in composition and others, like the one you sent us, fairly slight. In each instance it seems that the artist had honorable intentions because their own name was substituted for that of Harnett on the envelope. The imitations or copies naturally do not interest us as we have a collection of originals by Harnett.

However, there should be several authentic Harnetts in and around London as Harnett sent examples of his work to the exhibition held at the Royal Academy. One was found in London several years back and we acquired it through a private collector. Should you come across any, we shall be most grateful to you if you would communicate with us in each instance.

Sincerely yours

EGH1a

THE ART INSTITUTE OF CHICAGO

CHAUNCEY McCORMICK, President

CHARLES H. WORCESTER, Honorary President

CHARLES F. GLORE, Treasurer

ROBERT ALLERTON, Vice-President

PERCY B. ECKHART, Vice-President

RUSSELL TYSON, Vice-President

WALTER S. BREWSTER, Vice-President

DANIEL CATTON RICH, Director

CHARLES FABENS KELLEY, Assistant Director

CHARLES BUTLER, Business Manager

LESTER B. BRIDHAM, Secretary

CHICAGO 3 ILLINOIS TELEPHONE CENTRAL 7080

May 20, 1947

Dear Mrs. Halpert:

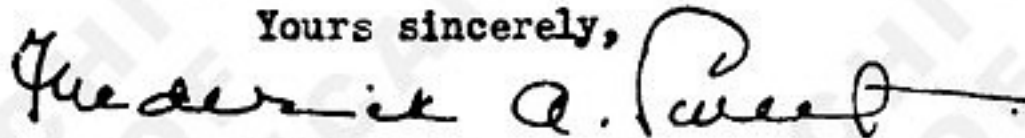
Since the purchase of the Zerbe painting by Oberlin College came at such a late date, we decided not to ask to borrow it for the Society's show. As you know Zerbe is a particular favorite of mine but he will have plenty of other opportunities to be represented in exhibitions.

I am delighted that we have the Zorach head in the collection and think that it is much finer than the earlier one which the Museum of Modern Art acquired.

I should be glad to see photographs of new pictures by Lewandowski if anything comes along which you think might be a good substitute for Shapes and Things.

Early in June I may have some more interesting news for you.

Yours sincerely,



Frederick A. Sweet
Associate Curator of Painting and Sculpture

Mrs. Edith Halpert, Director
Downtown Gallery
37 East 51st Street
New York 22, New York

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May 20, 1947

Mr. Edward W. Warwick
W. W. Ayer & Son, Inc.
West Washington Square
Philadelphia 6, Penna.

Dear Mr. Warwick:

Thank you for your letter
of May 16th. I have forwarded your letters
to Lewandowski and Siporin. As soon as
the sketches arrive here I'll send them
on.

We very much appreciate
your interest and exceptionally prompt
cooperation.

Sincerely yours,

Charles Alan

May 20, 1947

Mrs. Dorothy Williams
W. W. Ayer & Son, Inc.
West Washington Square
Philadelphia 6, Penna.

Dear Mrs. Williams:

Some weeks ago, when Mr. Coiner was in the gallery he spoke about Karl Zerbe doing a painting for the Capehart series. Mr. Coiner suggested that Zerbe submit the titles of three pieces of music that would interest him. Before submitting such suggestions Zerbe would like very much to have a list of the music other artists have interpreted. Could you send me such a list? I will then forward it to Zerbe.

Are you familiar with the work of Wesley Lea, a young artist who has had great success since he joined this gallery a year ago? Perhaps you saw his painting, which so many of the critics mentioned, in the Pennsylvania Academy show this year. I am enclosing two photographs of his work because I think he would do a swell job for Capehart.

Sincerely yours,

Charles Alan
Associate Director

P. S. I am enclosing one of our brochures for your file.

May 20, 1947

Mr. Frederic N. Price
Ferargil Galleries
63 East 57 Street
New York, N. Y.

Dear Mr. Price:

It was very good of you to send me all the material in connection with the Dealers Association. There is some valuable data among the papers and I am sure we will reach some conclusion at our executive meeting to be held next Tuesday. I shall get in touch with you at that time.

Sincerely yours

EGHla

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May 20, 1947

A year ago FORTUNE COMMISSIONED the four artists and one photographer to create, in conjunction with a text by Bernard Le Voto, a portfolio on our western national parks to be included in the current, June, issue of that magazine. Berlandina was chosen to paint Yosemite; Irnet went to Bryce Canyon; Iredenthal made a pack trip through Glacier; Kingman visited the Grand Teton.

Adams' photographic record, paralleling the painters', covers Sierra, Bryce, Teton, Yosemite, and Glacier. To quote from FORTUNE: "The first artists who painted the great mountains of the West attempted to transcribe them...There grandiloquence. The impact of the mountains is a complex emotion.... and it can only be translated individually, according to the perceptions and personality of the individual artist....For this reason FORTUNE set out to make visual the beauty of the western mountains by a combination of inspired photography and the suggestiveness of painting. For this reason too, the painters were chosen to represent a wide range of visual language....It is believed that the sum of them all will be a more vivid, perhaps altogether new response to the special and complex beauty of the mountain West."

The downtown gallery now offers this group of paintings and photographs because they exemplify the intelligent "commissioning" of artists. The FORTUNE editors, especially Mr. Deborah Colkins, assistant art editor, taking pains to become familiar with the entire scene of contemporary American art, carefully selected the artists to interpret the various scenes. Then the artists were given complete freedom. The resulting variety of personal statement, so characteristic of American art, fully justifies the choice of "free" artists to execute such a "commission". And of particular interest in the exhibition is the contrast of the sensitive photographs to the imaginative paintings. Thus, the display adds up to a truly a truly aesthetic, rather than a purely factual and illustrative, interpretation of a single, but vast aspect of the American scene.

May 20, 1947

Mr. Wolfgang Fyler
House and Carden
420 Lexington Avenue
New York 17, N. Y.

Dear Mr. Fyler:

We are returning herewith your Kodachrome, photograph, and photo-stat. As you probably know, we are very much distressed to see one-half a painting reproduced in this layout. I wonder what John Frederick or Bergdorf, Goodman would say if VOGUE reproduced half a dress or half a hat . . . ?

Since this has gone so far, and since your organization has generally been so cooperative, we'll let this ride. Please make sure that the following credit line is used: "The painting 'Marine from the Air' by Palston Crawford, through the courtesy of the Downtown Gallery".

I'm sorry if you feel that we have made a mountain out of what might seem to you a molehill. But to understand that we have a responsibility to our artists to see that they are favorably presented at all times.

Sincerely yours,

Charles Alan

ARTHUR S. LUKACH. INC.

292 MADISON AVENUE N. Y. 17, N. Y. - MURRAY HILL 5-2757

ARTHUR S. LUKACH
IRVING M. SCHWARZKOPF

REAL ESTATE

MANAGEMENT
INSURANCE
LEASING
SALES

May 20, 1947

Mrs. Edith Halpert
32 East 51st Street
New York, N.Y.

Dear Mrs. Halpert:

I checked the water bill you sent me for premises
32 East 51st Street and find it correct.

The present water charges for the building are
as follows:

Frontage (25 ft)		\$12.00
Additional stories over one	@ \$1.50	6.00
Additional families over one	@ 1.50	7.50
Additional baths over one	@ 4.50	22.50
Additional water closets over one	@ 3.00	18.00
Hose bib		7.50
Hot and cold water for store		7.50
		<u>\$81.00</u>

The previous charge for water was \$42 per year
making a difference of \$39 per year or \$92.88 from November
15, 1945 when the building was opened to December 31, 1947.
In future years the water bill will be \$81.00. I will pay
the bill some time in June from the operating funds, unless
you prefer to pay it directly in which case please advise
me and I will return it to you.

Best regards,


Irving M. Schwarzkopf

IMS:FC

May 20, 1947

Mr. Gordon Washburn, Director
Museum of the Rhode Island School of Design
Providence, Rhode Island

Dear Mr. Washburn:

The two paintings were returned by your truck this afternoon. When we unpacked them, we found that the Stuart Davis had a scratch in the lower left hand corner. And -- as you know -- the Dove was badly damaged and evidently retouched by some one during your exhibition. We have a photograph of the picture in its original state and can arrange to have one made at the present time.

Will you please let me know what is to be done about this situation.

Sincerely yours

EGH1a

Neither of the three paintings sent to the Museum of the Rhode Island School of design was in the cellar, but filed with the regular stock of each of the artists. To assemble three paintings for a truckman does not take a half hour, and we make every effort to cooperate with the truckman because of the parking regulations in this street.

The Art Institute of Chicago (Society of Contemporary American Art) chose "Rising Tide" for its exhibition, and this painting was shown either the day before or the day of collection by the Museum. At this time there was no scratch or dent in the painting.

When the paintings ^{were} returned to the gallery, the truckman rushed the two packages into the first floor. ~~Scratched~~ I then signed before unwrapping. There was no checking on the condition of the paintings during the time the delivery was made. As is customary, we sign for the receipt of the packages or paintings in order to cooperate with the truckmen, because of the parking regulations, and do not take time out to cut strings or examine deliveries.

Within five minutes after the delivery was made I unwrapped the packages - on the first floor - and Mr. Alan immediately noticed the damage in the Dove painting. The scratched area had been repainted. We called Mrs. Halpert's attention to this damage at once.

None of the three paintings sent to the Museum of the Rhode Island School of Design were in

MUSEUM OF ART
Rhode Island School of Design
Providence 3, Rhode Island

May 20, 1947


Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

I take great pleasure in writing you
our appreciation for your loan of material to our
recent Abstract Exhibition which exceeded our
expectations in public interest.

With very many thanks for your generous
co-operation, I remain

Cordially ours,


Gordon B. Hasbun
Director

P. S. As you have directed, "Tour of Inspection"
has been shipped directly to the Department of Art
of The State University of Iowa at Iowa City.

Navas

Dear Edith:

This letter is for the records. I try to be very careful to have all transactions on -
tively ^{clear} ~~careful~~ in case
"anything should happen" to me.

Since Mr. Brummer's death I have been more aware than ever

he kept up. The "Fortune" party was
very pleasant.

Sincerely,

Elizabeth

May 20, 1947

that one should en-
deavor to have all
affairs in good order.
Thanks so much for
mentioning the
possibility of the
ap't in your house.

Any bit of cheer helps
a great deal, though
nothing develops.
The morale must

May 20, 1947

Mrs. Hazel B. King, Curator
The Dudley Peter Allen Memorial Art Museum
Oberlin College
Oberlin, Ohio

Dear Mrs. King:

Congratulations. I think you have done a magnificent job and should be proud of yourself.

While I personally am devoted to "Cebello Church" and Miss O'Keeffe too feels that it is an excellent representation, we gladly agree to an exchange arrangement, with the idea of having three other O'Keeffe's selected for consideration. I believe Miss Helen Ward is coming in to help with the tentative choice, unless you are planning to be here in person for that purpose. It will be nice to see you again.

Sincerely yours

EGH1a

May 20, 1947

Mr. Peter Vanbark
Vanbark Studios
12416 Ventura Blvd
Studio City, California

Dear Peter:

I did not answer your letter all this time waiting to hear the results of the Zerbe exhibition. The reviews seem to have been favorable but since we have had no report from you, we are not in a position to know whether or not the show was successful. As a matter of fact, we consider the Zerbe exhibition a punch line, as he is the most saleable artist we have, with an appeal to every class of buyer.

I wish it were possible for us to really have a serious talk about the whole program, as it is very difficult to judge the activities from this distant point.

Frankly, the idea of having a local show with which we have no contact is somewhat disturbing, unless we can work out some specific angle which will not conflict with this gallery's policy. I shall write you shortly again in the hope of getting an inspiration. Meanwhile, do let me know what is happening in relation to the Zerbe exhibition.

Best regards to Virginia.

Sincerely yours

EGHla

P.S. Has the purchaser of the Karfiol paid?

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May 21, 1947

Miss Emily Genauer
1 West 85 Street
New York, N. Y.

Dear Miss Genauer:

Jack was in the gallery and asked me to send the enclosed note on to you.

What with the melee last Monday afternoon. I did not get chance to ask you whether you want the Burlin plates sent to Miss Millett at Doubleday.

Sincerely yours,

Charles Alan

SAN FRANCISCO MUSEUM OF ART

THE MUSEUM OF THE SAN FRANCISCO ART ASSOCIATION

WAR MEMORIAL • CIVIC CENTER • HEMLOCK 2040 • SAN FRANCISCO • CALIFORNIA

WILLIAM W. CROCKER, President
GRACE L. McCANN MORLEY, Director

May 21, 1947

Mrs. Peter van Dalk
Vanbark Studios
12716 Ventura Boulevard
Studio City, California

Dear Mrs. Van Dalk:

The Alfred G. Dove exhibition
closed here on May 20 and we were sorry
to see it come to an end.

Since we have received no ship-
ping instructions will you please advise
us where and how you wish the show sent.

Sincerely yours,

Helen Topping
Helen Topping
Registration

The last I knew (your
letter March 19th) you
were going to handle
the showing of the Doves
after San Francisco.
Please wire them your
instructions!

V

Wire 5/20/47
his way to ship to
Proctor mailed in OG.
JA

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Vanbark Studios

Telephone
SUset 2-4538

CUSTOM-BUILT UPHOLSTERED FURNITURE • INTERIOR DECORATING

12416 Ventura Boulevard
Studio City, California

July 21, 1947

Dear Charles:

Received your note regarding 'Toys and Flowers'
and the picture is on its way to Iowa.

Inclosed is our check for \$675.00, which
represents the sale price of \$900.00 less 25% for the
sale of DANCING, by Arthur G. Dove (#36 on our list), to:

Mrs. Charles Brooks
152 Yerba Buena Street
San Francisco

Mrs. Brooks, we are informed, owns several Doves and is
very pleased with them.

Things are also slowly falling here, but I see
that you are busy with some innovations. How does it go?

Best to you and Mildred -

Virgie

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Philq. May 22, 47

Dear Edith Halpert:

Am very sorry that I haven't answered your letter sooner. The fact is that I have bought an old building in town (Philq.) and am in the process of dressing it up, and so have neglected even old friends.

I have a really charming place, one hundred and fifty years old, in the old part of town, just loaded with atmosphere. I very much want you to see it.

about the Harneths — Why don't you arrange to come down — with

or without your friend who is "doing" Harnett. We will then arrange to see the lady you speak about, and perhaps other things relating to Harnett.

By the way, I have found another, and much more interesting drawing by Harnett, but didn't have the time to bring it to you. However, you can get it when you come down.

We saw Sonia recently, and she may have told you, that we communicated our very best to you (Johnny also feels that way about you)

Let me hear from you soon - and with kindest wishes - Love Love

May 23, 1947

Miss Elmira Bier, Secretary
Phillips Memorial Gallery
1600 Twenty-first Street N. W.
Washington 9, D. C.

Dear Miss Bier:

Could you please have a
print of a photograph of MORNING by Ben
Shahn sent to:

Mr. James Thrall Soby
29 Mountain Spring Road
Farmington, Conn.

and bill him for same?

Thank you.

Sincerely yours,

Charles Alan

Room 5600
30 Rockefeller Plaza
New York 20, N. Y.

May 23, 1947


Dear Mrs. Halpert:

Thank you for your thoughtful letter of May fifteenth. Would you please have Mr. Lowy go ahead with the work on the horses at the price you mentioned of \$35. each and ship them to me at Seal Harbor, Maine.

The exhibition in cooperation with Fortune sounds fascinating, and I do hope to get in to see it. In the meantime I want you to know how much I appreciate all you have done in connection with the horses.

With best wishes.

Sincerely,


Nelson A. Rockefeller

Mrs. Edith Halpert
32 East 51st Street
New York, New York

May 23, 1947

Mr. James T. Soby
29 Mountain Spring Road
Farmington, Conn.

Dear Mr. Soby:

I am writing at once to Phillips for a photograph of MORNING. We'll have to wait until Ben comes back from Ohio (Bernarda's father is quite ill and they went out there for a few days) to get the little Oak Ridge one photographed. It's out at Ben's house now.

I believe Lawrence is mailing on the photographs of the drawings under separate cover.

Sincerely yours,

Charles Alan

Van Bork

May 23, 1947

Dear Virgie:

Edith and I have finally solved your problem as regards a show of local artists. You should have a show of "Critics' Choices". Grand Central Galleries did this this year, and very very successfully.

Invite each of the three critics out there each to pick three young artists (who have never had one-man shows) of Southern California. Then you hang two or three paintings (as many as you have room) by these nine artists. You will get a great deal of publicity out of this, and the critics will necessarily have to give the show good reviews. You will publicize it on the grounds that you are interested in encouraging the local young artists.

Has Ludington been in to see the Zerbos? or Robinson? They have both been interested in Zerbe for some time.

Did you ship the Columbia weathervane? We need it.

What's new in California?

Sincerely yours,

May 24, 1947

Mr. James Thrall Soby
29 Mountain Spring Road
Farmington, Conn.

Dear Mr. Soby:

Here are all the sizes of which we have records. Ben might have record of the early paintings. The gallery did not note sizes in its stock-book at that time. The Whitney Museum and Lincoln Kirstein can probably give you the sizes of their paintings directly.

THE DEFENDANTS - 14 $\frac{1}{2}$ x 20 $\frac{1}{2}$

BOY ON PORCH - 16 x 23 $\frac{1}{2}$

SELF PORTRAIT AND YOUNG - 20 x 28

PACIFIC LANDSCAPE - 25 $\frac{1}{2}$ x 39 (I believe Ben has shaved about $\frac{1}{4}$ " off all around this painting as it was damaged - I will check with him)

LAST 12th STREET - 22 x 30

STAFF THE BEACH - 10 x 14

(All dimensions in inches; vertical precedes horizontal.)

Here are some more owners:

THE DEFENDANTS - Mr. Alfred Starr
East View Avenue
Nashville, Tenn.

BOY ON PORCH - Mr. Cotler Hirschberg
1165 Clermont
Denver, Colo.

JESUS ALFONSO I GONG and PACIFIC LANDSCAPE should be listed as lent by the Downtown Gallery - or however you list unsold paintings. SPRING, 1947, is owned by the Downtown Gallery.

Let me know if there is any other information you need.

Sincerely yours,

Charles Alan

May 24, 1947

Mrs. Peter van Sark
Vanbark Studios
12416 Ventura Boulevard
San Francisco, Calif.

Dear Virgie:

Edith was somewhat surprised to receive a check of \$675. in payment for the sale of the painting, "ANCI" by Arthur C. Dove, at the San Francisco Museum, priced at \$900.

You know I spoke to Mr. Orley when she was in New York and made all preliminary arrangements for the Dove exhibition in San Francisco. It only remained for you to fix the dates. At the same time that I spoke with Mr. Orley I wrote to Donald Carr. Edith had written him on December 5th about the show. We do feel that in this case the exhibition at Vanbark Studios was just the first step in a circuit. Aside all this, Charles Weeks is Bill Dove's best friend.

We do want to be fair about this, but we don't think that in this instance more than 10% should be deducted. We would appreciate it if you would forward the balance of \$135.

We are very curious to hear about the "Dove" exhibit.

So far (knock wood!) business has been good here this month - mostly out-of-town people.

Best to you,

May 26, 1947

H. A. Ayer & Son, Inc.
West Washington Square
Philadelphia 6, Penna.

Dear sir:

Confirming the telephonic conversation this morning between Mr. Edward Warwick and Mr. Charles Alan of the Downtown Gallery, Rayson Kreinin will proceed with a gouache sketch interpreting the Good Friday music from "Parsifal" by Richard Wagner. Upon acceptance of the gouache he will proceed with a painting in oil of the same subject.

The gouache sketch will be delivered not later than June 12, 1947. The oil painting will be delivered not later than two months after the artist receives the accepted gouache sketch from you.

You will pay fifty dollars for each gouache sketch, and one thousand dollars for the painting.

The sketch and painting will become the property of the Ginehart Company and may be reproduced in their advertisement, but may not be reproduced for any other purpose.

In acknowledgement of this letter would be appreciated.

Very truly yours,

THE DOWNTOWN GALLERY, Inc.

Edith G. Halpert, Pres.

May 26, 1947

Mr. Edward W. Warwick
N. Y. Ayer & Son, Inc.
West Washington Square
Philadelphia 6, Penna.

Dear Mr. Warwick:

I received a wire from Raymond Breinin saying that he would be able to do the new Canehart job. So as soon as you send me the data, I'll shoot it on to him.

Could you refer to a letter of May 20th that I wrote to Mrs. Dorothy Williams with that letter I enclosed a brochure on all our artists, and sent her two photographs of paintings by Wesley Lea, about whom I spoke with you this morning. If you are contemplating anything for such music as Debussy, Delibes, Chausson, Elgar, I don't think you'd go wrong in gambling on a sketch from him.

I am enclosing a confirmation of the Breinin commission.

Sincerely yours,

Charles Alan

MUSEUM OF ART
Rhode Island School of Design
Providence 3, Rhode Island

May 26, 1947

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

May I say to begin with that I am just as much concerned over your acceptance of the idea that this Institution could have injured a picture and then restored it and returned it to you without mention of this fact, as I am over the problem of how it came about that the picture suffered this damage. It is beyond my powers of imagining how you should gratuitously take it for granted that we are guilty of such skullduggery after knowing me, and this Institution, for as long as you have. Nor, can I believe that any other institution of our sort in this Country would behave in so unscrupulous a fashion.

I have investigated, so far as I am able, the situation, and I see no possibility of your blaming this Institution for either of these injuries which you recount in your letter of May the twentieth.

To begin with, as I pointed out on the telephone, my man, Thomas Ryan, delivered the pictures at your place and received a signed statement of acceptance, indicating that the pictures were received by you in good condition. He believes he remembers that the strings were cut and the papers taken off of the pictures in the lower floor of your building. At all events he says that there were no tears or injuries to the papers covering the paintings.

I have complete confidence in Mr. Ryan as I have also in Mr. Armstrong who picked up the pictures in your Gallery previous to their being shown here. Mr. Armstrong tells me that he had to wait at your Gallery for over half an hour while a search was made for the Arthur Dove, which makes me wonder whether your recollection is clear of having shown it to a client that day. It was finally necessary to ask one of your men to haul it out of a closet where it had

Mrs. Halpert

-2-

May 26, 1947

been tucked away and was covered with dust.

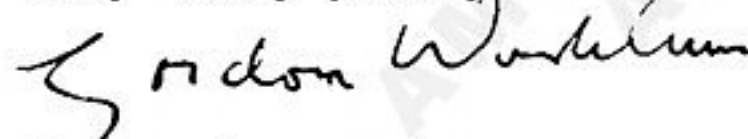
My first view of the picture was when it had passed through our registrar's office and was brought to the exhibition rooms. I immediately noticed that it had suffered some injury and had been refinished--a fact which I had not remembered from my previous view of it at your Gallery a few months ago. I made no mention of this to you since I assumed that the picture had suffered some injury in the meantime, but that you sent it along anyway since we had asked for it. I was, however, disappointed that it appeared in this condition.

I have no reason to believe any member of my Staff dishonest, nor do I see in any case how such re-touching as you mention could have been done. This could hardly have taken place in transit between New York and Providence, after which point it was in the hands of Dr. Herwin Schaefer, our scholarly and competent registrar, until the time it was hung on our walls.

I can, therefore, only presume that some injury occurred to the painting before it left your hands, and that although you may not have been aware of this fact, it suffered this mistreatment at other hands than ours.

You are, I understand, getting in touch with your insurance company. Will you be good enough in your next letter to me to give me the name of your company so that I can write them also.

Very truly yours,



Gordon B. Wasnburn
Director

GBW:O

May 27, 1947

Mr. Daniel Catton Rich, Director
The Art Institute of Chicago
Chicago, Illinois

Dear Mr. Rich:

We too are very happy about the Institutes' acquisition of "The Prophet" by William Zorach.

In connection with the copyright release, wasn't there some change to the effect that the artist was to get royalties for reproductions sold? We discussed this issue in Boston, but I do not know just how the papers should be prepared or what corrections to make in your printed form. Would you please let me know.

As I promised, we withheld the Jack Levine painting from sale at the Corcoran Art Gallery. The University of Iowa had originally selected the picture for exhibition and it was sent there directly from Corcoran. The show does not open for some time, but before writing to Dr. Longman to withhold "Apteka" from sale there, I want to make certain that I am not imposing any obligation on you. Would you let me know if you are still interested in the picture. Also, are you planning to visit the exhibition in Iowa? If so, you could see it there and since Mr. Sweet has already expressed his enthusiasm, perhaps we could get the matter settled one way or the other and let Iowa function freely thereafter.

Perhaps I shall see you during the Museum Directors conference and discuss these points with you then.

Sincerely yours

EGHla

Philadelphia • New York • Chicago
Detroit • Boston • San Francisco
Hollywood • Honolulu • London

N·W·AYER & SON INC.

West Washington Square, Philadelphia 6

Mr. Charles Alan
The Downtown Gallery
32 East 51st Street
New York City 22, N. Y.

Dear Mr. Alan:

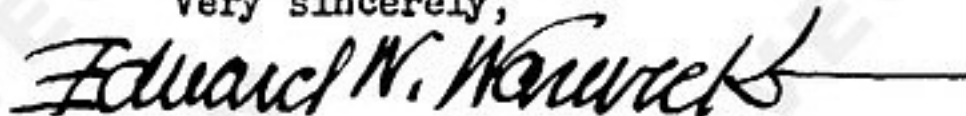
We are very anxious for Raymond Breinin to go through with the commission as we all know he will do a swell job. I was also glad to receive your letter this morning stating that June 12th will be all right for him so far as the sketch goes. The music is as we have spoken of, The Good Friday Spell Music from Wagner's Opera Parsifal. Walter Reinsel has suggested that because of the pure and ethereal quality of the music, that we keep the color as clear and brilliant as possible. That is to say, not too much brown or the feeling of heaviness.

As this is a sketch for the layout, it is necessary to make it actual size as I believe Mr. Breinin has done before. I am enclosing a proof of his last painting from which he can obtain that size.

I have seen the letter that you wrote to Mrs. Williams and have shown the work enclosed to Walter Reinsel. He both agree with Mr. Corner that Karl Zerbe certainly might be worked in for a Capehart painting and will keep him in mind. We also like Wesley Lea's work and when I visit New York next, I will stop in at the Gallery and meet you and see a larger selection of paintings.

The prices of \$50.00 for the sketch and \$1000.00 for the painting that you stated in your confirmation are correct. If you or Mr. Breinin have any further question, do not hesitate to write immediately. I hope to have the pleasure of meeting you in the very near future.

Very sincerely,



Edward W. Warwick
Art Buyer

May 27, 1947
EWW:hdf

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May 27, 1947

Mrs. Herman Shulman
Haviland Road
Stamford, Connecticut

Dear Mrs. Shulman:

Several days ago I mentioned to your son Mark a plan which is now under way, with the promise of great success.

Five members of the Museum of Modern Art discussed all the details with me and we decided to assemble on a trial basis a group of 100 or 120 pictures from collectors for the purpose of circuiting smaller museums around the country, as well as universities enthusiastically interested in American art but not equipped to obtain exhibitions through the means applied by the few large institutions, like the Pennsylvania Academy, Corcoran Art Gallery, The Art Institute of Chicago, University of Nebraska, etc. The original plan is outlined in the enclosed copy which was submitted to the museum. Before any final decision is made regarding the foundation, we thought it best to experiment with a straight loan collection for a period of two years, to ascertain the potentialities, and work out a fool-proof system for the future.

Five collectors have already agreed to cooperate. Many of your pictures would be valuable additions to this plan, and you must have a number which are not functioning because of the space problem we all have.

Would you consider entering this group without any obligation of permanency? It would be a great contribution on your part.

If you are agreeable to this plan, would it be possible to send me a list of the American paintings in your collection. No doubt you have such a record available.

I look forward to hearing from you.

Sincerely yours

EGHla

May 27, 1947

Mr. Peter Jansen, Head
Department of Art
Washington University
St. Louis, Missouri

Dear Mr. Jansen:

I have heard that you are once again in the market for an artist in residence. If so, it occurred to me that you would be interested in Paul Burlin, with whose work you are no doubt familiar. Aside from being one of our outstanding artists, he is a brilliant person and highly articulate. He is teaching in Woodstock at the Art Student's League's summer school and has recently developed a special interest in the teaching field. I feel that he has a great deal to contribute and would be a great asset to you.

In the event that you wish to follow up this matter I would suggest that you write to Burlin directly addressing him at Woodstock, New York, where he has a summer home.

My best regards.

Sincerely yours

FGHla

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CONTEMPORARY ART OF THE AMERICAN NEGRO
217 WEST 125TH STREET
NEW YORK 27, N. Y.

JURY OF SELECTION

HALE WOODRUFF, CHAIRMAN
RICHMOND BARTHE
ROMARE BEARDEN
JAMES V. HERRING

May 27, 1947

Mrs. Edith G. Halpert
Director of Downtown Gallery
41 East 53 Street
New York, New York

My dear Mrs. Halpert:

We are now in the process of completing arrangements for the purchase of a number of works by Negro artists for the International Business Machines Corporation's art collection. Jacob Lawrence's gouache entitled "GOING HOME", priced at \$300.00, has been selected for purchase and I should like to know whether the check should be made out to the Downtown Gallery or to Mr. Lawrence.

Please let me know at once as we are anxious to wind up these matters as soon as possible. With every good wish I am,

Sincerely yours,

Hale Woodruff

HW:ca

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a public { gallery
library } of modern art
theatre }

OUTLINES

230 OLIVER AVENUE
PITTSBURGH 22, PA
GRANT 0642

May 28, 1947

The Downtown Gallery
113 West 13th Street
New York City

Gentlemen:

Our current sculpture exhibit, which you cooperated in assembling, has created a great deal of interest here - this is the first show of modern sculpture ever held in Pittsburgh, and many people seem to like it.

We should like to "hold over" the show an extra week and close it on June 8, instead of the previously scheduled date of June 2. We realize that you may have other commitments for the work you lent us and will certainly understand if it would be entirely impossible for you to allow us to keep it the extra week. However, if it would not inconvenience you, we should like very much to return the sculpture one week later than agreed.

If we do not hear from you, may we assume that the "hold over" will be all right?

Sincerely yours,

OUTLINES

Jane Morin
Jane Morin
Assistant Director

JM:mmm

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SAN FRANCISCO MUSEUM OF ART

THE MUSEUM OF THE SAN FRANCISCO ART ASSOCIATION

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WILLIAM W. CROCKER, President
GRACE L. McCANN MORLEY, Director

May 28, 1947

Mr. Charles Alan
Associate Director
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Mr. Alan:

In response to instructions from Mrs. Peter van Bork, a check for \$900. for the Arthur G. Dove oil *Blue*, was made out to The Vanbark Studios and mailed to them on May 17. No doubt, you have been advised of this by now.

The Dove now was shipped to you in care of Budworth on May 27. We hope it arrives in good order and without delay.

Sincerely yours,

Helen Topping
Schen Lopping
Registrar

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May 31, 1947

The Downtown Gallery, Inc.
32 East 51 Street
New York, New York

Gentlemen: -

Received your shipping form No. 3914 covering oil
painting by Edmund Lewandowski, RED SIGNAL LIGHTS.

This arrived several days ago but unfortunately was
marred in either the packing or the shipping and there are several
smears on its surface. We are returning this to you and I imagine
it can be repaired and sent back.

Would appreciate hearing from you after the picture
arrives letting us know what can be done.

Yours sincerely,

THE MIDLAND FLOUR MILLING COMPANY

Paul Uhlmann, Jr.
Paul Uhlmann, Jr.
Secretary

PJU:DW

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THE DOWNTOWN GALLERY *Edith Gregor Halpert, Director* 32 EAST 51 STREET, NEW YORK 22, N. Y.

Summer 1947

The Downtown Gallery is remaining open all summer - every day, except Saturday and Sunday, from ten to six. Trying this experiment for the first time last summer we found that many friends visited New York on their way to New England, Long Island, or Europe - or stopped here while sending their children off to camp. So - for your convenience - we are keeping the doors open again.

We have had a series of exciting exhibitions during the past season. As you may have missed some of them, we are selecting an especially significant example by each artist to show this summer. Included are Bennett, Breinin, Burlin, Crawford, Davis, Dove, Fredenthal, Guglielmi, Karfiol, Kuniyoshi, Lawrence, Lea, Levi, Levine, Lewandowski, Marin, Morris, O'Keeffe, Shahn, Sheeler, Siporin, Spencer, Tam, Zerbe, and Zorach - also a recently discovered Harnett.

Along with the contemporary art a selection of important American Folk Art will be on view. The strikingly close relationship of these varied types of American art in all media, gives this exhibition a remarkable continuity and sweep, presenting as it does, outstanding American paintings and sculpture of the last two hundred and fifty years.

As this exhibition was planned to include your special interests, we are looking forward to seeing you at the gallery when you visit New York this summer.

Sincerely yours,

Telephone PLAZA 3-3707

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[June 1947]



Dear Mrs. Halpern:

We have decided
not to add to our collection
until after the war - I am sure
you will not mind - I am
certainly sure - I am
sure - I am sure - I am
in a hurry - in what I can
be assured, at such a high
price, we are reasonable -
people - and expect to have
the same in return -
The pictures - I am
certainly sure - I am

had not asked to consider
 or to have - with finance please
 put back into contact us
 at this time - we - have -
 separately advised, to say -
 nothing.

Have - been here for -
 several - weeks - the matter
 is being dealt with in the
 most appropriate manner.
 It is not clear - since - the
 last - meeting - and - a -
 number - weeks - ago.

Best regards.

With kindest regards

June 1/1947

(Opinions of the League are not necessarily those of the Digest)

THE AMERICAN ARTISTS PROFESSIONAL LEAGUE

An Interstate Society for the Advancement of the Visual Arts

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NATIONAL SECRETARY - WILFORD S. OSBOW
164 West 57th Street, New York, N. Y.



NATIONAL VICE-PRESIDENT - ALBERT T. REED
c/o National Secretary

NATIONAL TREASURER - EDMUND MACRATH
420 No. Walnut Street, East Orange, N. J.

NATIONAL DIRECTOR, STATE CHAPTERS & AMERICAN ART WEEK
Mrs. Florence Lloyd Hohman, 308 Rooster Avenue, Baltimore, Maryland

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Perversion—Conversion—Or What?

There is food for thought in the quoted declaration of a lady picture dealer at a recent meeting of the proponents of the State Department art.

It would be rather laughable were it not serious, for it brings us up abruptly with the fact that public bequests are being man-handled and used for purposes entirely foreign to those who, in their public spirit, provided them.

This lady asserted, according to THE ART DIGEST, that five of the eight paintings, newly purchased by the Los Angeles Museum with funds provided by the William R. Hearst Foundation, are by artists in the rejected State Department collection and gives the names.

Then she naively asks, "Is Mr. Hearst both attacking and supporting modern American Art?"

This is certainly taunting Mr. Hearst with the fact it is possible to thwart

his purposes and views by un-cooperative administrators. We have but to look back on the fate of the Logan Fund and the Ferguson Fund to know how these funds get into the control of persons who are able to use them in an entirely different manner than their generous givers must have planned for them.

It is doubtful that Mr. Hearst ever allows anyone more than one bite at him, and any other prospective benefactors who contemplate giving their money for art purposes will do well to safeguard those funds with saving provisions. They should look well, also, into the character of the administrators.

Let's Get It Straight

There is a great hullabaloo about this art (quote) for which many countries had sent in requests, (unquote), and which we are therefore denying them.

The people who make these statements are either uninformed or are deviating from the truth. To use one of the oft-quoted remarks of the late Al Smith, let's look at the record.

Many Committees in Congress and Senators and Congressmen have dug deeply into this and here are the facts as disclosed by Congressman Fred E. Busbey of Illinois in a speech before the House on May 13th. He shows that this collection was assembled more than a year ago, in May, 1946, but that none of these "requests" were received until October of that year.

Mr. Busbey further shows how these "requests" were drummed up—manufactured, and makes public the letter that instigated it all, and names the author of it. So, don't let anybody try to ram this fabrication down your throat again. There just weren't any requests. Is that plain enough?

And, by the way, that speech of Mr. Busbey's is interesting reading and very enlightening, especially for anyone who would like to get the real low-down on who's who and what in American art. He is not at all backward about naming names and dates.

Simplification in Painting

We are privileged to run a series of short articles by our distinguished Board Member, Frederic Whitaker, who has a manner of looking at things with an analytical and practical eye. Mr. Whitaker, an outstanding watercolorist, is former President of Audubon Artists.

We have all been told, a thousand times, of the virtue of SIMPLIFICATION in our painting, but all truths are platitudes and we must have them hurled at us from all directions before they really sink in.

A perfect composition excludes everything that fails to help. It is astonishing how much material in a scene can be dispensed with, if one will view his subject analytically—how much matter it contains that contributes nothing to the beauty of the work.

We are looking at an oak tree, for instance. It has a million beautiful leaves, sound dark limbs, decayed white branches, apertures through which the light shines, etc. If the tree alone is the subject of our painting, or a part of the tree, then these dark and white limbs, the individual leaves and the apertures might be considered as parts of a prearranged pattern, and we would include them, or some of them, in our painting. Instead, let us say, we are painting a panorama, of which the oak tree is just a green circle in our pattern. Then we paint the tree as a green circle, and we leave out all the details mentioned above.

Like a "brief" that runs to a score of pages, a simplified pattern may have a great deal of detail. Brevity does not necessarily mean the use of few words. It means stating the case without waste of words, whether twenty or twenty thousand are required. In painting, all depends on the scale of the pattern we decide upon. Assuming our pattern runs to small spots rather than large ones, this simply means subdivision of the greater masses and more detail in total, but whether we make our divisions large or whether we make them

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For Information Address **MILTON ANDRUS**
Canon City Colo

Chicago Local Show

[Continued from page 9]

midget Matisse and the pewee Picas-
sos would do after them.

Speaking of trees, Julia Techla, one
of our half a dozen Chicago "modern-
ists" who know what it is all about,
has a tree in the show as crazy as
anything you can imagine, but that
comes through delightfully, like the
nonsense of Lewis Carroll or Edward
Lear *The Oak*, she calls it, and it is
an upstanding oak as sturdy as the
one from which the old oaken bucket
was sawed out. But Thecla's oak is
something that even Burbank couldn't
have created under a thousand years.
On this oak are leaves of all sorts of
oaks—red oak, black oak, British oak,
burr oak, post oak, cork oak, rock chest-
nut oak, and some more, all labeled in
ink. All are correct botanically, I'm
told—and it all adds up to art.

Mitchell Siporin's major prize win-
ning *End of an Era*, a composite ex-
pression of his thoughts and feelings
about war-torn Italy, is bitter and
melodramatic.

Lester O. Schwartz won a prize with
a pure abstraction of forms and color
planes, *Projection and Recession*, about
as good as anything likely to be in-
vited for the much-dreaded all-abstract
American show in the autumn.

Ellen Lanyon, 21, does something at
least original in the bizarre art of
"collage" in a minor prize picture,
Elevated Night. The "L" structure in
her picture is of metal leaf.

Elaine Pappas does a couple of female
nudes on an island in the South Seas.

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Jerry Farnsworth

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JUNE 30th TO SEPTEMBER 7th

Approved Under G.I. Bill

Write for Circular Madeline Nickerson
Box 78 North Truro Massachusetts

The ART INSTITUTE of Chicago

SUMMER SCHOOL

June 30 through August 8

Fine Arts Industrial Art Advertising Art Teacher Training
Michigan Ave. at Adams St. Chicago 3 Illinois. Box 100

COLORADO SPRINGS FINE ARTS CENTER

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

ROBERT H. TANNAHILL
103 MORAN ROAD
GROSSE POINTE FARMS 30, MICHIGAN

June 1, 1947.

Dear Mrs. Halpert,

As I was still debating the possibility of acquiring a Marin, a slow sell that decided that question - for the present at least. A federal income tax inspector appeared out of the blue with the announcement that I had omitted to report a good-sized dividend on my 1944 return. Consequently I met the government about the amount of its dividend which, unfortunately, is more than the cost of a Marin. Thus are we punished for our carelessness.

After I have paid my tax and fines, and the shock is over,

I may want consolation in the form of a painting. But for the time being all I can do is gnash my teeth.

Feeling quite poor, I am thinking of ways to decrease the amount of this year's tax. One deduction would be a gift of pictures to small museums and college collections. Such as we discussed when I saw you in New York. Would it be convenient for me to send you or a selection, or will your gallery be closed for the summer, and would next fall be better? In either case, many thanks for your troubles.

With best regards,

Very Sincerely,

Robert Rauschenberg

THE ART INSTITUTE OF CHICAGO

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CHICAGO 3 ILLINOIS TELEPHONE CENTRAL 7080

June 2, 1947

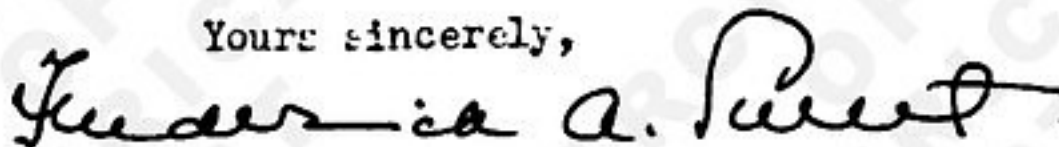
Dear Mrs. Halpert:

The interesting news with which I tantalized you a few days ago is the fact that Mitchell Siporin was awarded the Logan Prize in the Chicago Annual. I know this will please you tremendously since it adds one more to the many prizes and fellowships which have been given to the artists in your gallery.

I have your letter of May 27 to Mr. Rich before me but do not know of any change that was supposed to be made in our copy-right release. He said nothing about it to me before leaving for Europe. I do not think that the question of royalties to artists for reproductions has yet been fully decided upon.

Although I am very much interested in Jack Levine's Apteke, it would not be possible for us to consider it before next fall. That being the case I feel that we have no right to ask you to withdraw it for sale while it is on exhibition in Iowa. If this still remains unsold in the fall we can take the matter up again at that time.

Yours sincerely,



Frederick A. Sweet
Associate Curator of Painting and Sculpture

Mrs. Edith G. Halpert, Director
Downtown Galleries
32 East 51st St.,
New York 22, New York

HOUSE & GARDEN

The Conde Nast Publications, Inc
420 Lexington Avenue, New York

June 2, 1947

Miss Halpert
Downtown
32 East 51st Street
New York, New York

Dear Miss Halpert:

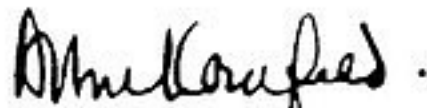
House & Garden is planning to publish an article on art each month, beginning this autumn.

Some of the paintings will appear in full color, others in black and white. Some will be featured as individual canvases; others may be used in interior settings.

Could you let me know what exhibitions you are planning for next season? Because of our closing dates, we must photograph at least two months in advance of publication.

Thanking you in advance for a prompt response, I am

Sincerely yours,



Albert Kornfeld
Editor

June 2, 1947

Miss Jane Morin, Assistant Director
OUTLINES
230 Oliver Avenue
Pittsburgh 22, Pa,

Dear Miss Morin:

It is OK to keep the sculpture an extra week - that is, until June eighth.

Please note our correct address on this letter-head.

Sincerely yours,

Charles Alan
Associate Director

June 3, 1947

Mr. Gordon B. Washburn, Director
Museum of the Rhode Island School of Design
Providence, Rhode Island

Dear Mr. Washburn:

After reading your letter, I decided to wait until after a long week end and vacation to answer because -- frankly, I was shocked with the tone of it.

Before going into any other details, I think we should clarify some of the facts: None of the paintings sent to your exhibition was in the cellar. They were active paintings which we had on hand for immediate display when necessary. There are two Dove's with similar titles and there was a very slight pause in locating the picture because I had to identify this specific painting with the title. I saw it as it was leaving, so did several others and there was no damage of any kind at the time. Your man did not have to wait a half hour because the parking regulations in this street do not permit long waits. Incidentally, "Rising Tide" was shown to the Art Institute of Chicago.

When the painting was returned to the gallery your man rushed the two packages into the first floor. Mr. Lawrence Allen signed the receipt for both pictures before unwrapping. There was no time to go through that procedure -- again because of parking regulations. It is customary as a matter of fact, to sign for the receipt of packages or paintings and send the report subsequently.

Within five minutes after delivery was made, the packages were opened and Mr. Alan and I immediately noticed the damage in the Dove painting. Naturally we were greatly puzzled as we took it for granted that no one at the museum would consider making the repair even if inadvertently a damage occurred. This is as much a puzzle to me as it is to you. The fact of the matter is, the pictures went out in perfect condition and came back with a mar and repainted. This must have occurred some where between the time the pictures were picked up here and the time they were delivered back here.

We are making no accusations, but in view of the fact that two or three of us were present in both instances -- delivery and receipt -- and can testify to that effect, we must

April 1, 1962

assume that the accident occurred elsewhere.

As you requested, we insured the three pictures, including the Crawford, before the shipment took place and they were all covered. Our problem now is to work out the claim with the insurance company. Naturally we can make no claim based on your letter. The insurance company would be delighted to be released from its obligations. We can furnish the photograph and the witnesses as to the original condition of the "Rising Tide", and the inspector may see the picture in its present state.

My best regards.

Sincerely yours

EGHla

HR

Dear Mr. Allen: June 3, 1947

When I was in New York a short time ago I talked with you about certain paintings in which I was particularly interested for some of my clients, two of which were by David Fredenthal, whose exhibition was to close June 7. After this showing has closed, will you please send me the following on consignment?

FREDENTHAL, DAVID

49 "Rain & Reflection"
93 "Mountain Stream"

\$600.00
500.00

LEA, WESLEY

75 "Dripping City"

65.00

BENNETT, RALPH

207 "Around The Bay"
237 "Classic Mood"
92 "Change on Oak Street"
245 "Theater Theme"
258 "Jungle Theme"

175.00
175.00
100.00
175.00
175.00

*Correct prices
he sets 20%*

Yours very truly,

Harold F. Reynolds

D E S I G N E R

Mr. Charles Allen
Downtown Gallery
32 East 51st St.
New York, N. Y.

All charges collect

Harold F. Reynolds. 330 South Dearborn. Chicago 4. Harrison 9676

June 3, 1947

Mr. Blake-More Godwin, Director
Toledo Museum of Art
Toledo, Ohio

Dear Mr. Godwin:

In my enthusiasm to give you the best pictures in the gallery, I included the Niles Spencer "Pike County Church" which I had promised to the University of Iowa for their summer exhibition. By the time I came to, it was too late to withdraw the title from the University's catalogue. I know that this is a terrible imposition, but may I ask whether you could ship the picture on to the University of Iowa early this week with the packing and shipping charges collect. Please don't put a great big black mark against me for making this error.

My best regards to you and Mrs. Godwin.

Sincerely yours

EGHla

June 3, 1947

Mr. Paul Uhlmann, Jr.,
The Midland Flour Milling Co.,
2010 Taney Avenue
North Kansas City 16, Missouri

Dear Mr. Uhlmann:

I am very much distressed about the damage which occurred in connection with your painting. As soon as it arrives I shall check into it and will have it taken care of promptly. The picture was at the Corcoran Gallery which assumes all responsibility, but we certainly shall extend the courtesy of supervising the job. I am sure that you will find it satisfactory.

Sincerely yours

EGHla

San Francisco Chronicle

THE CITY'S ONLY HOME-OWNED NEWSPAPER

FIFTH AND MISSION STREETS
SAN FRANCISCO 19, CALIF.

TEL. GARFIELD 1112

June 4, 1947

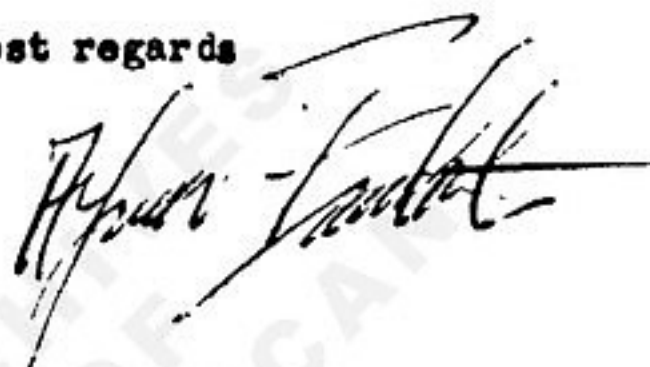
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Dear Mrs. Halpert -

I leave here on Saturday, June 21, but, for family reasons, shall have to go to Washington first. I wonder, therefore, what you may have found out from Mr. Hughes of Washington who may or may not have something of interest relating to WMH. At all events, send me Mr. Hughes' full name and address so that I can look him up while I am there.

I don't see how I can get to New York before Friday, the 27th. I hope this will be all right with you, and that you can save some time to discuss matters in detail.

Best regards



June 5, 1947

Mr. Albert Kornfeld, Editor
House and Garden
420 Lexington Avenue
New York 17

Dear Mr. Kornfeld:

In reply to your letter of June 2nd, our
schedule for next season is as follows:

Sep 23 - Oct 11: FALL EXHIBITION, new paintings
by gallery artists, in conjunction with
other dealers in American art.

Oct 14 - Nov 1: MITCHELL SIPORIN, his first one-
man exhibition since the war.

Nov 4 - Nov 22: HILLS SPENCER, his first one-man
exhibition in twenty years.

Nov 25 - Dec 13: DAVID M. D. THAL, one-man exhi-
bition of new paintings.

Dec 17 - Jan 3: JACOB LAWRENCE, his new series.
"War"; also Christmas exhibition of paintings
and sculpture for presents.

Jan 6 - Jan 24: LEWIS K. WHITFIELD, one-man exhibi-
tion, his first since 1938.

We are also planning exhibitions of new paint-
ings by Jack Levine (probably in April), Paul Burlin,
Wesley Lea, Charles Sheeler, and Bernard Varfiol.

I am enclosing a brochure in case you are not
familiar with some of these artists' work, or their im-
portance.

Thanking you for your interest, I remain

Sincerely yours,

Charles Alan
Associate Director

June 5, 1947

Mr. Albert Christ-Janer, Director
Museum of Cranbrook Academy of Art
Bloomfield Hills, Michigan

Dear Albert:

Shortly after I received your letter I talked with the Marin family and with Georgia O'Keeffe. Her suggestion was to wait until Dan Rich appeared in New York when she would have him advise John Marin to go through with the plans to which he had originally agreed. Unfortunately, Rich did not stay in town long enough for the meeting to be held.

Yesterday Jim Plaut phoned me to advise that MacKinley Helm is actually having a book published. This was news to me although the matter had come up earlier when Jim Plaut called on Bennett Cerf of Random House to discuss the possibility of getting up such a publication. After a month or so Cerf turned down the project and that was the end as far as I was concerned. I was distinctly annoyed when Jim inferred that I knew about the more recent plans for publication.

In any event, what Helm is doing would in my estimation represent no interference with your project which is purely a biographical book, from what I gather, and could in no way be considered a definitive work. After all there are dozens of books on many of the French artists and a man of Marin's importance can stand a good many too. I should be most disappointed if you decide to drop the project. It is unfortunate that Marin is so confused about the entire issue and had definitely agreed to signing the contract when I wrote you to that effect and subsequently changed his mind. After all, he must have known about the Helm book, since he gave him the interview. I am not as naive about Marin now as I was several months ago, after several experiences I had with him. He is a wonderful guy and a great artist, but presents great difficulty in his mental aborations. I can't tell you how badly I feel about this whole matter, particularly since Jim Plaut inferred that I mislead you. I hope you had no such thought.

Do let me hear from you.

Sincerely yours

June 5, 1947

Mr. Irving M. Schwarzkopf
292 Madison Avenue
New York 17, N. Y.

Dear Mr. Schwarzkopf:

No doubt you have paid the water bill. If so, will you be good enough to mail it to the Excelsior Savings Bank, 221 West 57 Street New York, with instructions to return the bill to me for our permanent records.

Thanks for your attention.

Sincerely yours

EGH1a

THE AMERICAN FEDERATION OF ARTS

BARR BUILDING • WASHINGTON 6, D. C.

OFFICE OF THE DIRECTOR

June 6, 1947

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

I am very sorry I didn't get a chance to call you back on Wednesday, but I got tied up and had to run for my train as otherwise I would have gotten into Washington at a very late hour.

I would appreciate it if you would just jot down on this letter, and return to me, the names of persons you think the Utah people might interest in attending the opening of their exhibit. They want some "name" people who are collectors of American art.

Cordially,



Director

TCF:mc

June 6, 1947

Bessie Winloe Elliott-Smith, ne.
12 East 41 Street
New York, N. Y.

Dear Mrs.

I hereby confirm your order to Mr. Harlow Keeler to paint for your client, Mrs. Eric [redacted], a painting pertaining to their research laboratories at a price of \$3000 (\$500 to be paid upon the signing of this agreement, and the balance, \$2500 upon delivery to you of the original painting, hereby sold). In addition, the artist will deliver a sketch for which you will pay \$300 upon delivery. Your client will acquire not only the original painting and sketch, but also license to reproduce said painting for advertising purposes, plus the right to exhibit the original painting. No other rights are granted without permission of the artist.

No modifications, changes, or erasures of said painting, as reproduced, shall be made unless first submitted to the artist for his personal approval with respect to each modification, change, or erasure. No language, material, names, and/or copy shall break in or be superimposed on any reproduction of said painting.

The artist will deliver the sketch not later than two and one-half weeks after the payment of the sum of \$500 to the laboratories in Detroit. He will deliver the painting not later than two months after the sketch is returned to him by you.

All traveling and living expenses incurred by the artist will be paid by you.

His letter, dated [redacted], is herewith submitted to you for your review.

Very truly yours

Harlow Keeler

Albert, nee.

Accepted.

June 6, 1947

Mr. Alfred Starr
West View Avenue
Nashville, Tenn.

Dear Mr. Starr:

We received a letter this morning from the Museum of Modern Art. They would like to borrow your painting THE DEFENDANTS, by Ben Shahn, for their retrospective exhibition of Shahn's work.

The exhibition is scheduled from September 30, 1947 to January 4, 1948. They would have the painting picked up about September 10th. They would, of course, pay all packing, shipping, and insurance costs - insuring the painting from the instant it crosses your threshold until it is safely returned.

We do hope you will be good enough to lend this painting. We (and Shahn, too) feel that it is an important painting and should be included in this important retrospective exhibition of Shahn's painting.

I have filled in the enclosed blank for you. If you decide to lend the painting, would you return it directly to the Museum of Modern Art, 11 West 53 Street, New York 19, N. Y., Attention: Mr. James Thrall Soby?

Sincerely yours,

Charles Alan

Enc: 1 MIA Registrar's Form

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COMMONWEALTH OF VIRGINIA



VIRGINIA MUSEUM OF FINE ARTS
BOULEVARD AND GROVE AVE.
RICHMOND 20

June 3, 1947

Mrs. Edith G. or Halpert
The Downtown Gallery
32 East 51st Street
New York, N. Y.

Dear Mrs. Halpert:

The Virginia Museum is again compiling an exhibition of watercolors by American painters which will be circulated from June in the State for a period of a year. The purpose of the show is to acquaint these people with American art and to give some of the public their only contact with original work.

Last year your gallery was asked to cooperate but you were unable to say that you should exhibit watercolor. We feel that you are not a part of the local American art scene. The show is of course certainly desirable without the watercolor. The watercolor is a medium not often used by our painters. It is used by William Claiborne, Stuart Davis, William H. Smith, Ben Shahn, Charles Stewart, and others. It is a medium which is not often used by our painters. It is a medium which is not often used by our painters.

The watercolor is a medium which is not often used by our painters. It is a medium which is not often used by our painters. It is a medium which is not often used by our painters.

Sincerely yours,

Priscilla Cummings

Priscilla Cummings,
Director

10:11

THE TOLEDO MUSEUM OF ART

FOUNDED BY EDWARD DRUMMOND LIBBEY

WM A GOSLINE, JR. PRESIDENT BLAKE-MORE GODWIN, DIRECTOR
MONROE STREET AT SCOTTWOOD AVENUE

TOLEDO, OHIO

June 2, 1917

Mrs. Edith C. Helmont, Director
The Downtown Gallery
22 West 51st Street
New York, N. Y.

Dear Mrs. Helmont:

I am just back in Toledo and have your letter of June 1. I put in a call on Mr. C. M. Miller, Executive Director of the Toledo Museum of Art, and he has been kind enough to call on me and show me the collection of the Toledo Museum of Art. I have been very much interested in the collection and have been very much impressed by the high standard of the collection. I have been very much interested in the collection and have been very much impressed by the high standard of the collection. I have been very much interested in the collection and have been very much impressed by the high standard of the collection.

I have been very much interested in the collection and have been very much impressed by the high standard of the collection. I have been very much interested in the collection and have been very much impressed by the high standard of the collection. I have been very much interested in the collection and have been very much impressed by the high standard of the collection. I have been very much interested in the collection and have been very much impressed by the high standard of the collection. I have been very much interested in the collection and have been very much impressed by the high standard of the collection.

Very truly yours,
Blake-More Godwin

In which Mrs. G. joins

Very truly yours,

Blake-More Godwin

Director

CABLE ADDRESS "MIDLAND"

THE MIDLAND FLOUR MILLING CO.

PAUL UHLMANN
CHAIRMAN OF THE BOARD
JOHN W. CAIN PRESIDENT
GORDON B. WOOD VICE PRES
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CAPACITY 12 000 HUNDREDWEIGHT

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NORTH KANSAS CITY 16, MO.

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June 6, 1947

Miss Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street,
New York 22, New York

Dear Miss Halpert: -

Was just notified by Findlay Gallery here that they are going to fix our picture for us. I had given the picture to them to mail back to you but they saw no reason for doing it as Mr. Findlay said that there were only minor scratches and he could very easily fix the picture perfectly.

I just received your letter and wish to thank you for your courtesy but we will not send the picture back to you for re-touching.

You mentioned the Corcoran Gallery and I would like to advise you that we have not notified them.

Hope to be in New York in the fall and will come to see you. *then*

Yours sincerely,

THE MIDLAND FLOUR MILLING COMPANY

Paul Uhlmann, Jr.
Paul Uhlmann, Jr.
Secretary

PJU:DW

MUSEUM OF
CRANBROOK ACADEMY OF ART
BLOOMFIELD HILLS MICHIGAN
OFFICE OF THE DIRECTOR

JUNE 9, 1947

DEAR EDITH:

YOU HAVE BEEN PATIENT AND NO END OF
HELP IN THE MARIN BUSINESS. PLEASE DO
NOT WORRY OVER THIS FOR ANOTHER MINUTE;
I HAVE RECEIVED ENOUGH INFORMATION TO
KNOW THAT YOU HAVE WORKED AT THIS MATTER
WITH FAIR AND EXCELLENT JUDGMENT.

WITH A DESIRE TO BE REASONABLE WITH
THE CHICAGO UNIVERSITY PRESS AND WITH
JIM PLAUT AND HELM, I AM TRYING TO WORK
THIS OUT WITH PLAUT. THAT WILL BE BEST,
I THINK.

THANK YOU VERY MUCH, EDITH, FOR DOING
ALL YOU DID AND KNOW THAT I APPRECIATE
IT. WHATEVER COMES OF MY LETTERS TO
BOSTON, I WILL LET YOU KNOW THE RESULT.

PLEASE EXTEND MY THANKS, ALSO, TO
GEORGIA O'KEEFE WHO, I BELIEVE, HAS
ALSO TRIED TO PUT THE BEST CONSTRUCTION
ON THIS MATTER.

NOT FOR ONE MOMENT DO I THINK YOU,
INTENTIONALLY OR OTHERWISE, MISLEAD ME.
IT IS AN UNFORTUNATE MIXUP WHICH MAY BE
STRAIGHTENED OUT IN THE END.

WITH BEST WISHES,

YOURS CORDIALLY,


ALBERT CHRIST-JANER

June 10, 1947

Mr. Edward W. Warwick
N. W. Ayer & Son, Inc.
West Washington Square
Philadelphia 6, Pa,

Dear Mr. Warwick:

Under separate cover we are
sending you the Ciporin sketch for the State
of Illinois for the Container Corporation
series.

Raymond Arcinini telephoned
yesterday and we should have that Capehart
gouache any minute now. I'll send it right
on to you.

We are looking forward to
seeing you in New York one of these days.

Sincerely yours,

Charles Alan

Saint Anthony's Rectory
ONE THIRTY FOUR MARKET STREET
HARTFORD 3 CONNECTICUT

June 10, 1947

My dear Mrs Halpert:

As the years roll by my collecting has become specialized, in the sense that I have tried to find and encourage artists who are working more or less directly for liturgical art, and for the Church. There are too few of us concentrating on that field and, I can assure you, it is a rewarding specialty. Without the preparation received in the secular field, to which you contributed in no small way and for which I want to thank you, the present interest would be impossible and certainly not enlightened. This explains partly why I have not visited your new gallery. Another reason is that I rarely get to New York and then only for specialized visits. One hesitates to interrupt old friendships which have been so precious but I feel guilty asking you to continue me on your mailing list since it involves expense to you. You will understand that it is a sense of justice rather than

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Saint Anthony's Rectory
ONE THIRTY FOUR MARKET STREET
HARTFORD 3, CONNECTICUT

lack of interest in your good work that impels me to write. Do you ever visit in this neighborhood? If so, you would be warmly welcomed at our Catholic Library which has a small but hopeful version of the Downtown Gallery. Frankly, we would hope to have it do for American Catholic Art what you have done for American Art and artists. Sometimes it even seems that we are making a dent. Wont you put us on your visiting list when you have occasion to be in our neighborhood.

With every good wish and much appreciation for your many kindnesses, I am,

Most sincerely,

D. Andrew J. Kelly

J. T. Soby - 29 Mountain Spring Road - Farmington, Connecticut

Dear Edith: Don't forget you're going to send me photos of Shahn Selfportrait among churchgoers, Pretty Girl Milking the cow, The Red Stairway, Four Piece orchestra, Reconstruction, Pacific Landscape, Carnival and Spring.

Hope to work on the bulletin-supplement layout early next week, so need them by then. Many, many thanks.
Best,

Jim

P.S. Am doing an article on younger Americans which will come out later in my book. Can you send me photos of recent Levines; I want to reproduce one.

4.11.4 4639-2 5483-2
4654-3 5:71-1 Balow 216
5675-1

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THIS SIDE OF CARD IS FOR ADDRESS



Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York 22, N.Y.

M KNOEDLER & CO INC
14 EAST 57TH STREET
NEW YORK 22 N Y
PARIS 22 RUE DES CAPUCINES
LONDON 14 OLD BOND STREET
CABLE ADDRESSES
KNOEDLER
NEW YORK PARIS LONDON

June 11, 1947

Mrs. Edith Halpert
The Downtown Gallery
New York, N. Y.

Dear Mrs. Halpert:

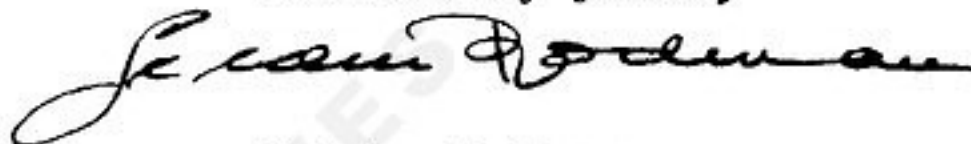
M. Knoedler & Company has kindly offered to hold a small exhibit of 25 outstanding paintings by the late Horace Pippin in conjunction with the publication of my monograph, Horace Pippin: A Negro Painter in America. The exhibit, running for two weeks only, is to open on September 29th, the day the book appears, and Knoedler has asked me to select the pictures for the show. I am most anxious that your painting "Summer Flowers with Two Chairs" be included.

The cost of getting the pictures to the exhibition, returning and insurance will be borne by M. Knoedler & Company. The pictures should reach the Knoedler Gallery by September 22nd.

I am aware that retrospective exhibits of Pippin's work have been held recently in Philadelphia, Detroit and Washington, and that you may have been inconvenienced by the temporary loss of one of your pictures. However the show at Knoedlers, being the first retrospective exhibit of Pippin's work ever to have been held in New York, and coming in conjunction with the book, will, I hope, be enough of an event to make this further call upon your generosity and patience irresistible!

With all good wishes in any case, and thanking you for your help to me in the past, I am,

Faithfully yours,



Selden Rodman

SR:PL

San Francisco Chronicle

THE CITY'S ONLY HOME-OWNED NEWSPAPER

FIFTH AND MISSION STREETS

SAN FRANCISCO 19, CALIF.

TEL. GARFIELD 1112

June 11, 1947

Dear Mrs. Halpert -

My face is red.

The other day, in putting my Harnett materials in order, I ran across a note concerning your query about citrus fruit. Our librarian's report is enclosed. I am terribly sorry to get it to you so late, and hope it is not too late to do you some good.

I leave here on the 21st and will spend the 25th and 26th in Washington. I hope you can send me Mr. Hughes' address before I leave; if not, let me have it c/o Hunter ulford, 6609 Barnaby Street, Washington, with whom I shall be staying.

I plan to arrive in New York on Friday, the 27th. I am coming exclusively to see you, and if you cannot pow-wow with me on that day or one of the two following days, please let me know, either here or chez Mulford, since in that case I shall not go to New York at all, but shall postpone my visit there until a time convenient to you.

It would also mean a good deal to me if you could locate the present Mr. Blemly and let him know I want to see him. I think it would be better if you, who know him at least slightly, were to tip him off about me than if I were to go at him cold. I should like to see him that weekend, too.

Best regards

AUF

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THE DETROIT INSTITUTE OF ARTS

Detroit 2 • Michigan

ARTS COMMISSIONERS. EDGAR B. WHITCOMB, *President* • MRS. EDSSEL B. FORD • K. T. KELLER • ROBERT H. TANNHILL

EDGAR P. RICHARDSON, *Director*

June 12, 1947

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York City, N.Y.

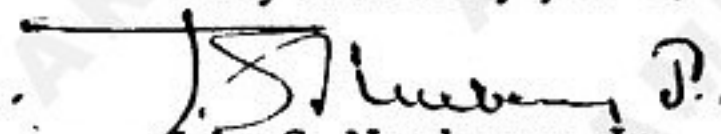
Dear Mrs. Halpert:

Because of pressing need for the funds involved and no other recourse but to do this, I am wondering if you will consider accepting the return of the Harnett "Magic Flute" on which I believe I have so far paid you \$2700 and still owe a balance of \$1300. I hate having to ask to do this and forfeit the opportunity of acquiring this very fine painting, but as I say it is necessary and this is the only solution to my problem.

I will eagerly await hearing from you if you are willing to accept my proposition and the painting in return for the amount I have already paid toward its acquisition.

Thanking you for your kind consideration and with kindest regards, I am,

Very sincerely yours,


John S. Newberry, Jr.

June 12, 1947

Mr. Albert Kornfeld, Editor
House and Garden
420 Lexington Avenue
New York 17, N. Y.

Dear Mr. Kornfeld:

The other day when I wrote you, at your request, our schedule of exhibitions for next season, I neglected to mention two important events about which you may not have inferred.

In September, the Museum of Modern Art is holding a large retrospective exhibition of the work of Paul Cézanne. In January the Whitney Museum is holding the first solo exhibition of the work of Jackson Pollock. This is quite an occasion as it is the first time in history that the Whitney Museum has so honored a living artist.

If you are interested in doing any spreads on either of these artists we would be glad to assist you as we have very complete photographic records. We could also tell you where there are available color plates.

Sincerely yours,

Harper Larr

June 12, 1947

Mr. Phillip Oliver-Smith
South County Art Association
Holme House
Kingston, T. I.

Dear Mr. Smith:

Confirming our conversation of yesterday afternoon, we will consign the following paintings to you for exhibition from July 2 to July 23, 1947.

Charles Sholder	ed. Barn and Trees	450.
David Reedenthal	in Lake Evening	175.
Jacob Lawrence	Wendellquist	200.
Stuart Davis	Big Boat	450.
Robert Rauschenberg	Red, Blue, Gray	75.
Robert Rauschenberg	Red, Blue	60.
John Marin	June, Montserrat	500.
Ben Shahn	Integrals	350.

If any of these paintings are sold at your exhibition, you will deduct 10% from the purchase prices noted above. The paintings will be insured from the instant they leave the downtown gallery until they are returned in good condition and signed for. We will arrange for this insurance, instructing our broker to bill you. You will let me know shipping instructions.

We hope your exhibition is a great success. It was a pleasure meeting you and hope you are in New York again do not hesitate to come in the gallery.

Sincerely yours,

Charles Alan

B. F. HEASTAND COMPANY

**86 THIRD STREET
SAN FRANCISCO 3
CALIFORNIA**

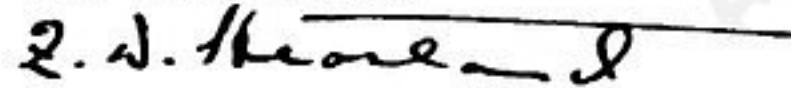
June 13, 1947

Mrs. Halpert
32 East 51st Street
New York 22, N. Y.

My dear Mrs. Halpert:

I will be in New York in September and will drop in
to see you at that time.

Very truly yours,



F. D. Heastand

H:b

EDWARD J WORMLEY
270 PARK AVENUE
NEW YORK 17, N.Y.

June 13, 1947

Mr. Charles Allen
The Downtown Gallery
32 East 51st Street
New York, 22, New York

Dear Mr. Allen:

We appreciate your arranging for the loan of seven more paintings for the Chicago showroom of the Dunbar Furniture Manufacturing Company, 1638, Merchandise Mart, Chicago. The artists are:

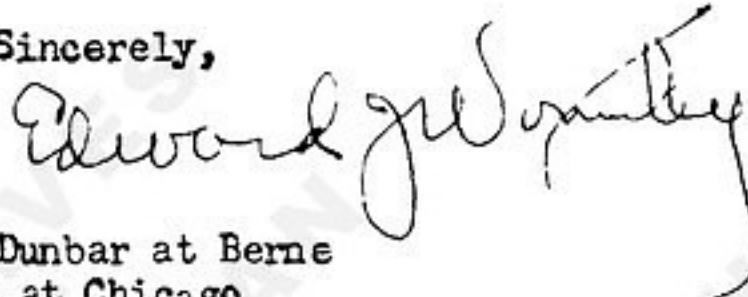
Breinin
Kuniyoshi
Zerbe
Charles Demuth
Lewandowski
Hart
Burlin

We have notified the Chicago showroom to have the paintings there now crated and sent back to you, with the exception of the small Wesley Lea at \$25.00 and the Kuniyoshi, "A Friend", at \$300.00. The Lea is called "Flat Champagne".

I am enclosing Dunbar's purchase order for the Wesley Lea. Please send the bill for this to Mr. Grover W. Sprunger, President, Dunbar Furniture Manufacturing Company, Berne, Indiana. I am buying the Kuniyoshi myself.

Your invoice #3738, dated December 26, 1946, shows that thirteen paintings were sent to Chicago, therefore eleven will be returned to you.

Sincerely,



EJW:HH

CC: Mr. Grover W. Sprunger, Dunbar at Berne
Mr. Russell Wake, Dunbar at Chicago

EDWARD J WORMLEY
270 PARK AVENUE
NEW YORK 17, N.Y.

June 13, 1947

Mr. Charles Allen
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mr. Allen:

I am enclosing five checks, one dated today, four dated July 16th, August 16th, September 16th and October 16th respectively, in the amount of \$112.50 each, to include tax, for the following:

Kuniyoshi's "A Friend" at \$300.00
(now in Dunbar's Chicago showroom)

Ben Shawn's "Suzanna" at \$250.00

2% sales tax -	<u>11.00</u>
	\$561.00

Sincerely,



EJW:HT

Downtown Gallery

I bought you some abstractions last year, and you said that they had (I think it was) a "quality", but that with Morris & Davis &c. you had enough of that kind of painting, and couldn't take on any more.

All I want to know is, does that still hold?

Impeccably yours,

David Vestal

240 SULLIVAN ST
NY 12 NY

Philadelphia · New York · Chicago
Detroit · Boston · San Francisco
Hollywood · Honolulu · London

N·W·AYER & SON INC.

West Washington Square, Philadelphia 6

Downtown Galleries
43 East 51st Street
New York City, New York

Attention: Mr. Charles Alan

Dear Mr. Alan:

I received Mitchell Siporin's sketch for Illinois and it has been enthusiastically received here. Mr. Coiner feels very sure that it will be the one selected for that state.

However, as you most likely know, a great deal of time sometimes passes between the receiving date and when we show it to the client for his approval. So with this in mind, please do not worry if you do not hear from us for some time.

I thank you and Mr. Siporin for your perfectly swell work on this job.

Very sincerely,



Edward W. Warwick
Art Buyer

June 16, 1947

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Provincetown Mass
June 16. 1947.

Edith Halpert
Director - Downtown Gallery
New York City.

Dear Miss Halpert: -

Your letter reached me, and
I shall be happy to have the Levi
pictures sent on as quickly as possible.
As I am certain that I shall sell this
one, would it be possible to include
another medium sized oil or water
color to hang in its place should
sell this one immediately?

Regarding the Milla Spencer.
I have a prospect for one, but it would
have to be a medium sized one, and
around \$600 or \$700, allowing for dickering
etc as the customer is a very close buyer
etc. The pictures will be insured
while in my possession.

Hoping to receive them as soon
as possible, and assuring you that I

shall do everything I can to make
sales etc.

I am
Sincerely Yours
Donald F. Withersome
47 Commercial

Philadelphia · New York · Chicago
Detroit · Boston · San Francisco
Hollywood · Honolulu · London

N·W·AYER & SON INC.

West Washington Square, Philadelphia 6

Mr. Charles Allen
Downtown Galleries
43 East 51st Street
New York, N. Y.

Dear Mr. Allen:

At your suggestion, I called Raymond Breinin as you recommended and to my amazement, he said that he had never known that the selection was definitely to be Good Friday Spell Music. He only understood that it was to be a scene of his choice from the opera, Parsifal. I certainly should judge that there was some misunderstanding there.

I made arrangements with him for another sketch which he said he would send directly to me in order to save time, by the 24th or 25th of June. I hope that this was all right by you, as you realize we are now behind schedule. If there is any question, do not hesitate to call me.

Very sincerely,



Edward W. Warwick
Art Buyer

June 17, 1947
EW:hdf

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

JUNE 18, 1947

DOWNTOWN GALLERY:

BECAUSE OF THE STRIKE OF THE TEAMSTERS' UNION, THE RAILWAY EXPRESS COMPANY WILL NOT HANDLE OUTGOING SHIPMENTS. THEREFORE, THE RETURN OF THE SCULPTURE EXHIBITED HERE FROM MAY 4 TO JUNE 8 WILL BE DELAYED UNTIL THE SETTLEMENT OF THE STRIKE. IT IS PACKED, WILL BE SHIPPED AS SOON AS CONDITIONS ALLOW AND RETURNED TO YOU VIA BUDWORTH & SON.

SINCERELY,

OUTLINES

Jane Morin
JANE MORIN

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



SAVE THE E
RHYTHM B
PAYROLL



THIS SIDE OF CARD IS FOR ADDRESS

DOWNTOWN GALLERY
32 EAST 51ST STREET
NEW YORK, N. Y.

June 1st, 1947

Mr. Seldon Rodman
c/o M. Knoedler & Company
14 East 57 Street
New York, N. Y.

Dear Mr. Rodman:

We shall indeed be glad to cooperate with you in connection with the Horace Pippin exhibition.

However, I would prefer to keep my small flower picture and substitute either of the two paintings owned by the gallery -- "Woman Taken in Adultery" or our newer acquisition, "Six O'Clock". There will be so many still lifes in the exhibition that I think it would be more advisable to put in the religious subject or the unusual interior.

Incidentally, I am eager to receive a reply to my letter to you. Would you please write.

Sincerely yours

EGH1a

June 19, 1947

Mrs. Ann Poeller, Director
The Society of the Four Arts
Palm Beach, Florida

Dear Mrs. Poeller:

Will you be good enough to follow up your insurance agent regarding the Stuart Davis "Super Table". After all these months we are still awaiting a decision or a settlement.

Sincerely yours

E GH1a

LENNEN & MITCHELL, INC.
ADVERTISING

17 EAST 45TH STREET, NEW YORK 17, N.Y.
308 N RODEO DRIVE, BEVERLY HILLS, CALIF

NEW YORK

June 20, 1947

The Downtown Gallery Inc.
32 East 51st Street
New York City

Gentlemen:

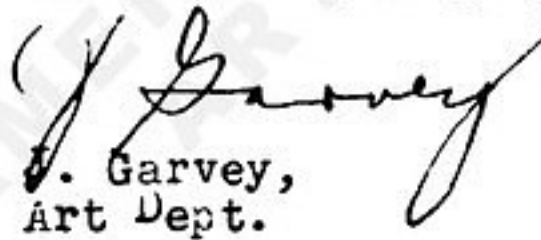
The first order sent to you was erroneous in its wording.
To prevent confusion, would you kindly return the original order and substitute the enclosed one.

Would you also submit another bill, reading simply:

"Portrait of Mrs. Fulton Cutting by Julian Levi\$1500.

Sincerely,

LENNEN & MITCHELL INC.


J. Garvey,
Art Dept.

att.

THEODORE D. TAUSSIG

80 JOHN STREET

NEW YORK 7, N. Y.

WHITEHALL

4-4255

GENERAL INSURANCE
LIFE INSURANCE

June 20th, 1947

Mrs. Edith G. Halpert
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

We hand you draft of the Standard Fire Insurance Company to the order of Downtown Gallery Inc. in the amount of \$100., in full settlement of claim against this company by reason of damage to painting "The Old Violin", which occurred on January 27th, 1947.

We also enclose receipt, which we ask that you please sign on line marked with an X and return to us for transmission to the insurance company.

Yours very truly,

THEODORE D. TAUSSIG
BY: LLOYD & McCARTHY INC.



President

REL:FB
enc.

1
June 20, 1947

Mr. David Vestal
240 Sullivan Street
New York 12, N. Y.

Dear Mr. Vestal:

Thank you for sending me photographs of your work.

I am afraid that we have to abide by our original decision in connection with your work. As a matter of fact we are planning to make no increases in our list in any other category as well, as we find that twenty-five artists are all that we can handle.

Sincerely yours

EGHla

June 23, 1947

Colonel E. W. Garbisch
Chrysler Building
Lexington Avenue at 42 Street
New York, N. Y.

Dear Colonel Garbisch:

Enclosed you will find a credit slip for the pictures which Mrs. Garbisch selected, and which you returned. A bill for the photograph and negative of the one painting you retained is also attached. We are making no charge for the other extra photographs we had ordered.

On several occasions I mentioned to you that in our stock we have watercolors, velvets, oils, fractur etc., ranging from \$25 to \$200, but I did not show you any of this group as I did not consider them suitable for such a collection as you hope to form. In showing you material I concentrated entirely on outstanding examples -- in my desire to be associated with another collection to which I can point with as much pride as that in Williamsburg. Last week I took great pleasure in assembling a small cross section of American folk art for the Honolulu Museum, in which I included the superb "Pennsylvania Interior" painted on tin. The folk art field is wide and there are many interpretations, and just as many claims among established dealers, home dealers and pickers. It is all great fun, as you know.

After you mentioned Winthrop Chandler, I recalled that I had written for a copy of the magazine which contains an article and some reproductions of paintings by this artist now being built up by Jean Lipman. I am eager to see these reproductions since you are so enthusiastic about Chandler.

My vacation commences next week, and I shall be away two months with an occasional visit to New York. If there is any information which you desire during that time, please write directly to the gallery, and when we all return in the fall, wont you and Mrs. Garbisch drop in to say hello.

I hope you have a pleasant summer.

Sincerely yours

EGHLa

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 23, 1947

Mr. Stanton Gerard
Lennon and Mitchell, Inc.
17 East 45 Street
New York 17, N. Y.

Dear Mr. Gerard:

We feel that for your sake
as well as Julian's there should be some-
thing about reproduction rights on this
bill. This seems to me very simply worded
and covers the situation amply.

Sincerely yours,

Charles Alan
Associate Director

JAMES THRALL SOBY
29 MOUNTAIN SPRING ROAD
FARMINGTON, CONNECTICUT

June 23, 1947

Mrs. Edith Halpert,
The Downtown Gallery,
32 East 51st St.,
New York 22, N.Y.

Dear Edith:

I'm enclosing the original copies of Bernard Karpel's Shahn bibliography and list of important exhibitions; both are to be printed in the special Bulletin (supplement to the Penguin). Ben has been over both. Could you now have a look at them, make any additions or corrections you care to and send, soon as possible, to Karpel at the Museum. We're starting to print next week Monday. Am sorry to be so late getting these lists to you.

The photographs of the Shahns still haven't come. Do please jack up the photographer. This is the group that I wrote about May 9, including Pretty Girl, Red Stairway, Spring, etc., etc. I need them for the Bulletin. Maybe you sent them and they got lost? Anyway the Colton numbers are given in my letter of May 9.

Will be in on Thursday this week, hoping to see the newest pictures.

Best, hurriedly, and thanks,

Sincerely,

Jim

CLAYTON **Whitehill** ARTIST • 1328 CHESTNUT ST • PHILADELPHIA 7 • PE 5-1449

Juen 23rd, 1947

Downtown Galleries,
32 East 51st Street,
New York, N.Y.

Gentlemen:

The paintings you have been showing lead me to hope that you might be interested in my work.

I enclose two photographs as examples. The "Text Abstraction" is one of a series of illustrations for my book THE MOODS OF TYPE which will be published September 29th. The "Abstract Portrait" is one of a variety of paintings I have done in the last couple of years.

I hope you will want me to come to New York with the originals for further discussion.

May I hear from you soon?

Sincerely,

Clayton Whitehill

June 24, 1947

Mr. Frederick Behr
271 Madison Avenue
New York 16, N.Y.

Dear Mr. Behr:

Confirming our telephone conversation, the following are the best I have been able to get as comparables for the apartments of 32 East 51st Street.

5 East 54th Street

Apt. 3F -- two rooms and kitchenette.....	\$80.00	per month
Apt. 4F -- " " " "	75.00	" "
Apt. 5R -- " " " "	35.00	" "

23 East 55th Street

Apt. 2R -- three rooms..... 75.00 per month

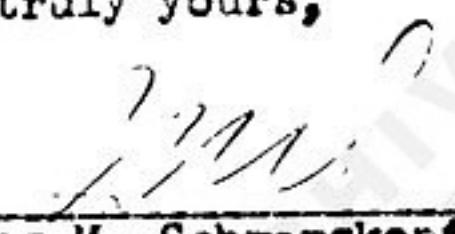
133 East 73rd Street

FOUR ROOMS.....	\$125.00	" "
Reduced to.....	125.00	" "

This was a new alteration and was originally rented at the higher figure but was reduced by the O.P.A. to the \$125.00 per month rent.

I hope these will be of service to you.

Very truly yours,


Irving M. Schwarzkopf

IM:SP

June 24, 1947

Mr. Alfred Frankenstein
c/o Hunter Mulford
6609 Barnabay Street
Washington, D. C.

Dear Mr. Frankenstein:

I look forward to seeing you on Friday the 27th. As I am planning to leave at 3:30 P.M. for the week end, will you please try to make it about 11 in the morning so that we can have a real pow-wow. I am getting the material ready for your visit.

Sincerely yours

FCHla

P. S. Mr. Hughes has been dead a good many years and the agent for the estate from whom I purchased the pictures has not answered my two previous inquiries of recent date.

June 24, 1947

Mr. F. D. Heastand
B. F. Heastand Company
86 Third Street
San Francisco 3, California

Dear Mr. Heastand:

It was very good to hear from you and I certainly look forward to your visit in September. Wont you drop me a note a week or so before you plan to come to town so that I can arrange to be here.

Sincerely yours

EGHla

June 24, 1947

Father Andrew J. Kelly
Saint Anthony's Rectory
134 Market Street
Hartford 3, Connecticut

Dear Father Kelly:

It was good to hear from you and I do hope that you will find time to drop in occasionally when you are in town -- after the first of September, when I shall return from my summer vacation.

I appreciate very much your invitation and shall certainly take advantage of it when driving through Connecticut. I always enjoy chatting with you and look forward to renewing our pleasant acquaintance. Many thanks for the very nice words.

Sincerely yours

EGH1a

June 24, 1947

Miss Priscilla Crum, Curator
Virginia Museum of Fine Arts
Boulevard and Grove Avenue
Richmond 20, Virginia

Dear Miss Crum:

I have been looking through our stock very carefully to ascertain whether we could give you a good group this year. Both Kuniyoshi and Ben Shahn are out of the picture since they are having large retrospectives in the fall, and all their pictures will have to be kept here for that purpose. We can, however, let you have paintings by the following: Rainey Bennett, Stuart Davis (a very early examples as there are no recent watercolors), Reuben Tam and David Fredenthal. Miles Spencer does not work in any medium other than oil.

In addition to the above whose names you specified, we can add the following: Paul Burlin, Louis Guglielmi, Bernard Karfiol, Edmund Lewandowski, Mitchell Siporin, Wesley Lea, William Zorach and Karl Zerbe. Thus you have quite a generous choice.

If you will let me know which of these you definitely want for your exhibition, and when, I shall get busy on the specific selection.

Sincerely yours

EGHla

June 24, 1947

Mr. Clayton Whitehill
1328 Chestnut Street
Philadelphia 7, Pennsylvania

Dear Mr. Whitehill:

Thank you for sending me the photographs.

While I find them very interesting, we are not in a position -- certainly for the next two years -- to make any additions to our list of artists, as we have twenty-five in the gallery at the present time.

Sincerely yours

EGHla

June 25, 1947

Mr. Thomas C. Parker, Director
The American Federation of Arts
Barr Building
Washington 6, D. C.

Dear Tom:

I have been away for several days and just found your letter.

Edward Root of Clinton, New York is still my first choice. The following would also fit into the picture very well as they are closer to Utah than some of the boys in this part of the country.

Mr. Otto Spaeth
630 Runnymede
Dayton, Ohio

Mr. Earle Ludgin
121 West Wacker Drive
Chicago, Illinois

Mr. James Schramm
c/o W. S. Schramm Co.,
Burlington, Iowa

No doubt by this time you will have a tremendous list to choose from and have probably made your arrangements. In any event Cheerio!

Sincerely yours

EGHla

June 25, 1947

Colten
227 East 57 Street
New York 22, N. Y.

Dear Mr. Colten:

Unless you give us more prompt service on the delivery of prints, we shall be forced to inquire as to how to recover our negatives and our artists' negatives which are now in your possession.

Very truly yours,

Charles Alan
Associate Director

June 25, 1947

Mr. John S. Newberry, Jr.,
The Detroit Institute of Arts
Detroit 2, Michigan

Dear Mr. Newberry:

I am so sorry to have delayed answering your letter, but I was out of town and am just about to leave for my summer vacation.

It is difficult for me to make any decision in connection with your proposal. When we sell a picture we naturally re-invest the money fairly soon and carry very little surplus funds in our small business. I am not in a position to refund the \$2700 at this time. If you are willing to send the picture on a consignment basis, my staff will do its utmost to place it in my absence. As the season is closing and most of our more important clients are away for the summer, the matter would have to be held in abeyance probably until the fall. Let me know how you feel about this arrangement. Frankly I wish I were in a position to repurchase "Magic Flute" as I consider it one of the three great Harnetts. You may write me at this address as I will be in communication with the gallery.

Sincerely yours

EGH1a

June 26, 1947

Mr. F. Thomas, Chief Claim Agent
Railway Express Agency
219 East 42 Street
New York 17, N. Y.

Re: Claim # D570957-A

Dear Sir:

Confirming our telephonic conversation yesterday with your Mr. Callahan, we wish to submit the following facts: On January 31, 1947 you wrote as follows: "This claim cannot be given favorable consideration because it was not filed within the time limit allowed in accord with paragraph seven of the Uniform Express Receipt." However, we are enclosing herewith photo-stats of the following as proof that a claim was made within the required period.

1. Original receipt
2. Letter sent by Berkeley Express and Moving Company to the Railway Express Company making claim on November 25, 1946
3. Letter sent by Downtown Gallery on September 26, 1946 to the Claim Department of the Railway Express Agency and bearing on the face thereof an acknowledgement in the hand writing of F. Thomas, Chief Claim Agent, dated October 1946.

The originals of the foregoing photostats are available for your inspector at the premises of the Downtown Gallery, 32 East 51 Street.

As this matter has been pending a long time, we should appreciate your taking prompt action thereon.

Sincerely yours

EGHla

THE QUADRANGLE PRESS

INCORPORATED

15 WEST 44TH STREET
NEW YORK

June 26, 1947

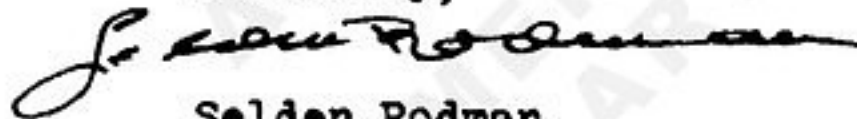
Edith Halpert
The Downtown Gallery
32 East 51st St
New York City

Dear Mrs. Halpert:

I can understand why you wish to substitute the two pictures that belong to your gallery. They're both good pictures and I have no objection to seeing them included in the Knoedler show. However, my own special interest in the show is to see included the best of Pippin's pictures, and in my opinion "The Flowers with Two Chairs" belongs close to the top of that category and is therefor essential to the show's success. I'm sure you'll consider it perfectly fair, then, if all three pictures are included. Let me know in any case.

In regard to your earlier letter, I immediately corrected the proofs of the Pippin book to remove the impression that the Downtown show was a first-day sellout. I have not included in the monograph any information regarding the sources of sales to Museums and collectors, but was glad to have the information for my records.

Sincerely,



Selden Rodman

June 26, 1947

Mr. Robert H. Tannahill
103 Moran Road
Grosse Pointe Farms 30, Michigan

Dear Mr. Tannahill:

Whenever it is convenient will you send the pictures that you wish to present to a small museum or college. We are assembling such a group at the present time and can dispose of them during the summer. In making out the list of pictures, will you please indicate the approximate cost prices. I shall of course appraise them at the present figures which are naturally higher, but we have to have that information. It will also be necessary for me to get a second appraisal which I shall arrange at no expense to you. These two appraisals will have to be obtained by you for your tax deduction. The routine is very simple and is in popular practice at the present time. These deductions may alleviate your sad experience of the federal inspector.

Whenever you are ready for the consolation prize let me know as we have withheld both the oil and the watercolor by Marin from sale in the hope that you could arrange to swing one of them for your next year's budget.

I am leaving for Connecticut on July 3rd, but will pay the gallery a weekly visit, when I can arrange for the appraisal, etc. I hope you have a pleasant summer. My best regards.

Sincerely yours

EGHla

JAMES THRALL SOBY
29 MOUNTAIN SPRING ROAD
FARMINGTON, CONNECTICUT

June 27, 1947

Mrs. Edith Halpert,
The Downtown Gallery,
32 East 57th Street,
New York 22, N.Y.

Dear Edith:

I'm enclosing Registrar's forms for the two very recent Shahms that I hope you will lend to the Museum of Modern Art's exhibition. They are Trouble and New York (the picture with fish shop window).

Maybe we'll also have room for the little Deserted Fairgrounds, but I'd rather wait on this until we're a little more settled about space. There are some other earlier pictures I'm holding up on too, though the whole show will have to be settled by next week.

I feel sorry about the recent Mother and Child, since both you and Shahn like it so much; I honestly don't like it well enough to put in. Anyway, there are many Shahms that other people may find better than some in the show, now or later, but I think the only thing to do is to follow personal conviction in choosing the pictures, and on that basis I just don't see Mother and Child in the show.

Best to you and thanks.

Sincerely,

I have the forms -
Chas.

Vanbark Studios

Telephone
SUnset 2-4538

CUSTOM-BUILT UPHOLSTERED FURNITURE • INTERIOR DECORATING

12416 Ventura Boulevard
Studio City, California

June 27, 1947

Dear Charles:

Inclosed is the list of the Lebel's we have retained via Express prepaid to Bidworth for Downtown Center, as requested by you. They could be there practically on the date of this letter. I hope you will let us know right away of their arrival.

We are but extremely disappointed that nothing was sold - and indeed we said to them as long as possible, unbelievably that it could be possible that the goods would be sold! However, we now have the experience! that two or three days ~~is~~ 22 days to come will be enough to get the goods sold and then to fill the place with other goods that more.

... the Kent ... still ...
... the ...
... the ...
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Virgie

COMMONWEALTH OF VIRGINIA



VIRGINIA MUSEUM OF FINE ARTS
BOULEVARD AND GROVE AVE
RICHMOND 20

June 27, 1947

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Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

Thank you very much for your letter in which you offer us a generous choice indeed, of water colors for our circuit exhibition.

We should appreciate having one painting each by the following:

- o 135 Rainey Bennett {VIEW OVER LAGOON 125
- o 84 Stuart Davis - RODRIGO. 125
- o 45 Paul Burlin - 250
- o 45 Reuben Tam - 125
- o 47 Bernard Karfohl THE POOL - 150.
- o 70 Mitchell Siporin AL - 125.
- o 72 Wesley Lea - 60
- o 48 Karl Zerbe - 150.
- o 86 David Fredenthal MOUNTAIN SWAMP 150.

As I believe I told you, we want smallish or medium-sized paintings, not over 22 x 26 unmatted. The pictures can be sent to us unmatted, or matted, whichever is most convenient to you. We would like them as soon as it is convenient. It will be our privilege, of course, to pay costs of transportation and insurance.

Thank you again for your help.

Sincerely yours,

Priscilla Crum
Priscilla Crum,
Curator

PC:m